

# The Listener

and  
B.B.C. Television Review

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**The 25th Birthday  
of B.B.C. Television**  
REFLECTIONS ON ITS PAST,  
PRESENT, AND FUTURE



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# The Listener

Vol. LXVI. No. 1701

Thursday November 2 1961

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## Television: Appointment with Tomorrow

By KENNETH ADAM, Director of Television Broadcasting, B.B.C.

THE twenty-fifth birthday of B.B.C. Television, which is also the twenty-fifth birthday of public television in the world, occurs at a time when the mass media of communication are being fiercely assailed, or are giving rise to acute anxiety, on both sides of the Atlantic. Mr. Newton Minow, Chairman of the United States Federal Communications Commission, continues to contemplate, and, almost single-handedly, to invade, the 'vast wasteland' of American television, his most recent foray having been into the area of children's programmes. The association of American radio and television news directors has just denounced the codes of policy and practice set up by the industry itself (as a defence against government interference), as 'hollow documents', rarely heeded by them or by anyone else. From Hollywood there continues to emerge, both as feature films and as films produced for television, a product which observers both here and in the United States condemn as often really vicious and, more often still, of sustained nastiness. There is also much continuous criticism by parents and teachers over there of the character of the pulp comics and of the paper-back material now being made freely available inside lurid covers (some would think these last an unwelcome arrival on our own news-stands, too).

In this country the conference on popular culture and personal responsibility, convened this time last year by the National Union of Teachers, revealed widespread dissatisfaction with the conduct and content of the mass media generally. A reflection of this concern has been seen in many of the documents published by organizations who have submitted evidence in the past few months to the Committee on Broadcasting. Meanwhile the popular press

is also under fire; of some of the Sunday newspapers it has been said: '... in the name of the common man, they have now reached an unsavouriness which unites only the worst parts of all of us', and responsible journalists are writing at this very time of their 'nausea' at the most recent example of a 'prying persecution' of two persons in the public eye.

A formidable indictment could be built of these and other charges, and the immediate reaction of one who has spent the whole of his working life of thirty years in one or other of these media, and still believes not only in their potential but in their actual achievement, is to look for reassurance from the other side of the picture, in the increased, and increasing, circulation of 'quality' newspapers, in the vast sales of non-fiction paper-backs, in the huge audiences for current affairs programmes in television. There is promise here.

But the other natural tendency is to look for allies from among other providers, and here one seems less fortunate. What comfort can be gained from the most powerful publisher in Britain who has gone on record as saying: 'It is only the people who conduct newspapers and similar organizations who have any idea quite how indifferent, quite how stupid, quite how uninterested in education of any kind is the great bulk of the British public'? This is the voice not of arrogance but of sheer unmitigated despair.

Then there is the reported statement of one of the newer overlords of commercial television in this country: 'I am not frightened by profits; no one should ever be frightened of profits. Profitability is the only measure of success'. This is the self-confident voice, which was heard to say on



that television was not for intelligent people, who were probably better off reading a book. Such single-mindedness in an entrepreneur, such devotion to the dividend, leaves him free to roam in his library unworried by the state of the public mind, and leaves us with very little to say. It is, after all, an intellectual point of view which is pleasantly old-fashioned, reminding us of what was said about radio nearly forty years ago, and a financial one, which is hallowed by even greater antiquity.

Others in the same field, however, are either not prepared to admit so readily to despair of the public, or seek to say the same thing about its exploitation in a more edifying way. Success in a mass medium, a much respected American voice has said, is only achieved by the practice of 'cultural democracy', which is naturally defined as 'giving the majority of the people what they want'. Psychiatrists can be enlisted to support this definition, so far as television is concerned, on the ground that 'like daydreams, it is no more than the idle effluvia of the serious business of life. Each supplies effective but harmless imagined gratifications in the face of reality's frustrations'. Hard on the heels of such dismissals of television's influence come elaborate studies designed to show that there is no relationship between the increase of violence on the small screen and the rise in juvenile delinquency rates. From this, of course, it is no far cry to being told that the fault lies not in our media but in ourselves, that we are underlings, that too many grown-ups on television appear sensible and kindly, knowledgeable and well informed, that when young people turn to parents and teachers they find those qualities lacking, and this sets up a malaise.

Let us look at these attitudes of 'the defenders' (it was tempting to write 'defendants') a little more closely, and see if they correspond with the true facts, if they are adequate either for the workers inside television or for the critics outside it. First, must we accept, on the viewer's behalf, the attitude of despair over the indifference and stupidity of the newspaper reader? For they are, after all, ultimately the same audience. A good deal of research has been done on this already, and more is in hand. The results so far would seem to indicate, to begin with, that more people than not, throughout the whole population, are curious about the world they live in, about themselves and about their neighbours, and that far from not minding about knowing more, they feel they have a right to know more. Dr. Trenaman's words, which directly contradict the alarmist view, have been quoted widely; they have never been scientifically challenged: 'It is said the bulk of people do not want to learn; they only want to be entertained. This view has no foundation in fact whatsoever. No research or other evidence supports such a view. There is evidence to the contrary'. Further, the writings of Dr. Wiener on communication suggest that a message which appeals to two senses rather than one may better satisfy the human appetite for information, and that television may therefore be in a more advantageous position to satisfy the human curiosity of which Trenaman speaks, than the older medium of newspaper.

Finally, on this point, it is relevant to remember the valuable assistance and encouragement which one gets from the public reaction, at all levels, to programmes. Here a personal experience would seem to have been happier than that of a commercial television spokesman who said not so long ago: 'The overwhelming mass of the letters we get are illiterate, ungrammatical, deplorably written and evince an attitude of mind that cannot be regarded as very admirable'. Of course there is a lunatic fringe in any correspondence, but it need be no more than a fringe. One remembers many occasions when a score of letters, say, of protest on grounds of taste or morality, have been more impressive and more useful than the estimate of the size of the audience. It would be a depressing thing to have to live by figures alone. The 'aided recall' method of audience research, which has served the B.B.C. so well, it has had a television service, has stood the test of time. Its qualitative side has always been a valuable

guide to television producers, and has proved over and over again how positive the viewer's or listener's attitude is, and how often rooted in intellect rather than in emotion. The viewer himself prevents us from becoming too dogmatic, or from crystallizing our ideas of an 'average man'. It is he who reminds us that keeping the common touch does not mean keeping the mind empty.

Coming now to the defence of dividends and the defence of 'cultural democracy' (better perhaps described as 'commodity culture'), these appear very quickly, on closer examination, to merge into each other, and to become indistinguishable. This is because both are primarily concerned with what Thomas Griffith has called 'the pull of the profitable middle'. He tells how the normal restaurant-owner in the United States starts in the business with a big bill of fare, but, with the cost of food high, soon learns to reduce it to the four or five most requested entrées and the three or four most accepted vegetables. (Alas, how right that is!) The same thing is true of any television programming

which has responsibilities other than to the viewer. This is not to say that commercial television is not capable of splendid things, but as Jacques Barzun has written: 'Rigour governs the lives of all whose work is subject to judgment by counting'. Television is expensive; the disproportion between expensive hit and expensive miss is too great for them to experiment. But experiment is just what television needs. Too much is

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derivative. We are in danger of succumbing to routines before we have even discovered whether they are borrowed or not. B.B.C. Television runs this danger too, and one of the reasons why it has asked for a second channel is to be free of the tyranny of time imposed by working in only one, to experiment much more than at present.

Here experience has been encouraging. It was an experiment, in conditions of competition, to maintain a large proportion of 'serious' programmes at times when the largest possible audience was available; it proved successful, and has passed into practice. It is always experimental (and exciting) to work on the basis of 'spillover' audiences, and place a known 'difficult' programme immediately after a known winner. And pleasing to see how often it works, as it did recently when a lengthy, unknown modern ballet was put on at a peak hour straight after a popular farce. It will be experimental to fill the early evening hours in the week, as is the intention, with more and more programmes of an informative character, the emphasis being on the display of, and invitation to, activity, without reducing their number elsewhere. But there is room for more experiments, in technique as well as in planning, not in any rush for respectability, or in any expectation of revolutionary change, but as an exercise in what is seen as a developing need to maximise the drawing power of the schedule throughout without minimising its variety.

Then there is the version of television favoured by some thinkers as 'the daydream of the vacuum tube', an escape mechanism leading to passive behaviour and dependent thinking. This is off-putting to any professional—one feels one ought to say practitioner—in the medium, and one suspects that it is only true, if at all until now, of small groups tending, for one reason or another, to one kind or another of abnormality. But presumably it is possible that too much television of the wrong kind might result in widespread recruitment to such groups. After all, another leader of independent television has been reported as saying that after a hard day's work most people want to be entertained; they are too tired to be informed. 'Most people': another abstraction, like the 'average man'. But if the provider is determined enough, he may be able to make those abstractions sit down round the set looking, in what they see there, for nothing more than a mother-substitute (or, alternatively, using it as a baby-sitter!). Public service television must be determined not to help to bring about such a situation, and what is more, to see that it is not helping by what it is doing now.



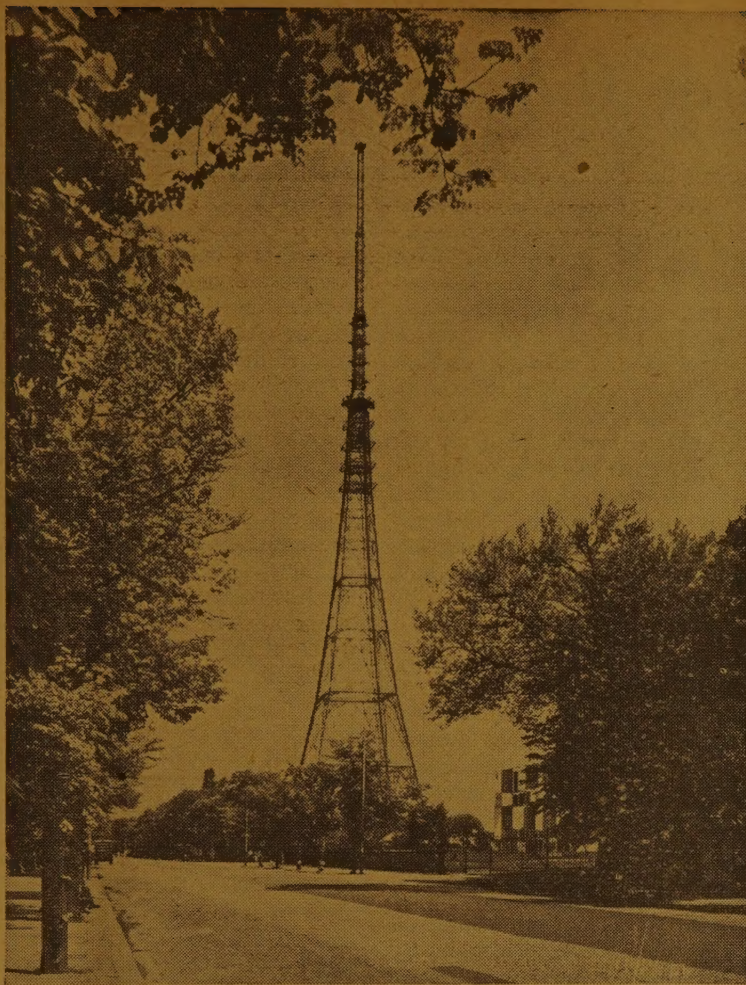
Almost equally repellent is the intellectual's conception of television as an 'impersonal multiple transmission'. This phrase, which earns an 'H' certificate anyhow, may conceivably cover some other mass media, but must we accept it as accurate for television? If so, then television is barred from striking a mind or convincing a heart; lacking persuasion, it is mere display; it is always a show and never a society. One had hoped that when Dr. Bronowski talked about science it was not just the gadgets that mattered, that when the oxygenator took over the duties of heart and lung in the 'hole-in-the-heart' operation, there was something more important to be seen than the suspense of a medical soap-opera; that when John Freeman interviewed Jung a closed world was created for an hour out of which there came a part of truth, and that there was more to do than to speculate whether the old man would speak ill of Freud, that when Richard II, in *An Age of Kings*, crossed into Wales, there was, as was said in another place last week, a new and personal and family meaning in the lines:

Let's sit upon the floor

And tell sad stories of the death of Kings.

One still hopes, in spite of the coteries of contempt. And one reason for doing so is that in an age given over to the cult of the 'personality' the cautious, curious, phlegmatic British audience has tended on the whole to accept and to follow, not temporarily and whimsically, but solidly and for years on end, on the screen, those performers who are, in fact, agreeable and kindly and moderately intelligent people, and, for the most part, not at all likely to get their names in neon. Authenticity does out, perhaps.

We come next to the defenders who claim for television a verdict of 'not proven', especially concerning the alleged harm done to children by over-exposure of one kind and another. They may be right, though it would be a poor prospect if this was taken to mean there was no need to improve the television for children, or the television they see anyway, or that we did not urgently need more research of the kind so admirably reported in the Nuffield Foundation, and Council for Children's Welfare, publications. But perhaps it is true that we know too little of what is happening to their parents, who are also inexperienced in the use they make of these new opportunities, and particularly in their reactions to the commercial pressures, the equation, for instance, of social status with personal spending, which now form a part of these opportunities. Psychologists have a theory of what is called 'adult discount' which suggests that with physiological maturity



The aerial of the B.B.C. television high-power transmitting station at Crystal Palace. This station replaced the original one at Alexandra Palace in 1956

there goes for most of us a kind of emotional maturity, an ability to stand aside where before we were involved, a detachment where before there was 'possession', in short, a capacity to distinguish fantasy from the real thing. It is a comforting hypothesis, but possibly a flattering one. It would be a fascinating subject for detective work of a kind quite different from that dealing with intellectual capacity, and Dr. Belsen's problems of 'intelligibility'.

Summing up, at this year's anniversary, which will soon become next year's watershed in British broadcasting history, a few certainties emerge. First, that we do not have to regard the viewer as a lumpish, incurious mass, and therefore a television service which was no respecter of persons as persons would be not only immoral, but foolish. Second, that the rule of the majority is a vital principle of constitutional democracy, but not of cultural democracy, and since that phrase has been degraded, let us say of 'popular culture'. Third, that 'innocuous' is not enough, because just to be harmless is the last thing television can afford to be,

and so it is better to scale up than to scale down. Lastly, that although we need to know more about what is fantasy and what is reality in what we are doing, more about immediate rewards and delayed rewards, and much more about the 'lonely man', the 'affluent man', of modern society (who may in the end turn out to be too idiosyncratic to be classified), we cannot afford to wait, anyway. We have to go ahead as we see fit. For our appointment is not with posterity, but with tomorrow.



The central courtyard of B.B.C. Television Centre at Shepherd's Bush, opened in 1960



# Facing the German Problem

By J. P. CORBETT

**T**O put ourselves in the shoes of the ordinary West German at this moment we must suppose that it is not Brandenburg and Saxony but, say, the north country and Scotland that are governed by a communist party under the ultimate control of Russia. Imagine that all industry has been nationalized there, all farmers have been forced into collectives, all organized religion is being stifled, all education has been put on a Marxist basis, all law reframed to match the aims and methods of the ruling party, all expression of anti-communist opinions has become impossible, and every kind of hostility towards our ancient beliefs and institutions is sedulously cultivated. How can ordinary West Germans feel anything but indignation, often rage, at the mere existence of such an East German regime—which, to deny it any political legitimacy, they still call the Soviet-occupied zone?

## In the Shoes of East German Communists

But to understand the German situation we must also put ourselves into the shoes, not perhaps of the ordinary East German but of East German communists. To them the horrors of the Nazi past bulk larger than they do in Western minds: many of the older ones suffered terribly themselves; one of my friends lost more than thirty relations in the camps; and when they look across the frontier to the Federal Republic they see the identical capitalistic institutions, whose masters once put Hitler into power and acquiesced in his atrocities, not only flourishing unchanged but building up a new military force and breathing menace. By contrast, they feel that they, with Russian help, have finally destroyed the sinister alliance of Prussia with the Ruhr, and although they realize that the way is hard they believe that, in the common ownership of the means of production they are laying the foundations—the only possible foundations—for a sound and peaceful German life.

Meanwhile, these hostile political attitudes of East and West are reinforced by countless other trends and influences: everything, indeed, in the lives of the two groups of Germans is rapidly developing in such a way as to bind them more and more irrevocably not to each other but to Washington or to Moscow. The process has already gone far. Last July when I was in Berlin, and one could still move freely across the city, I used to spend half my time discussing social and philosophical issues with colleagues in the East and the rest of the time covering the same ground with their opposite numbers in the West. As I went to and fro I felt that my mind was splitting like Germany itself. Often it seemed beyond the wit and energy of man to hold together in one frame of thought the flatly contradictory views that I was given of every matter that arose, from the supply of butter to the state of the churches, and from comparative rates of economic growth to the comparative treatment of ex-Nazis. And why should an Englishman even try? I felt—and feel—that there are two good reasons: we have done our bit to create the German situation which my experiences reflected, and so should help to face the consequences; more deeply, that situation is our very own, confronted as we are too with the seemingly inexorable growth of communist power all round the world.

## Shirking Truths

The strategy of the Western powers towards eastern Europe during the last dozen years has rested on the vague assumption that if only the Western alliance were made strong enough, communist power would either collapse or be rolled back. In retrospect one feels that it ought to have been perfectly obvious to us all that the Russian social system, having withstood the Nazi onslaught, would neither itself collapse nor let its weaker brethren do so and, equally, that the NATO powers would never agree to wage war for either purpose. In fact, however, the Western

powers not only allowed themselves to shirk these truths but positively encouraged the West Germans to build their Federal Republic on the illusions that if only it was integrated economically into the Common Market and militarily into NATO and, in spite of the doubts and fears of many of its citizens, powerfully rearmed, so as to become part of a great force pressing against the edge of eastern Germany, then somehow or other the East German regime would disintegrate, Germany would be reunited, and all would be well. We now know, however, that these policies have helped to bring about precisely the opposite result; and so we must consider why it was that we succumbed to such palpable illusions and what we can now do.

The mistake that we have made about eastern Europe during the last fifteen years is no more, I think, than a particular form of the mistake that we have made about communism during the whole of the last forty-four. From the October Revolution down almost to this moment we have been convinced that the social system that the communists have been developing is—morally, economically, and politically—absolutely wrong, and therefore that despite some incidental achievements it is bound eventually to fail. Communism, we have thought, despite its prowess in war, consists in equal proportions of wickedness and folly, and has no natural and enduring life. It was largely this conviction, I am sure, that induced us to accept that policy for Germany and eastern Europe that has now gone bankrupt; and now that it has done so it is not that policy alone, but our whole judgment of communism that must be called in question. Perhaps, for all the many things that we abominate, and in my view rightly abominate, in communist society, it is not fundamentally wrong; perhaps, like our own society, it is a mixture of good and bad. We know that, on account of the balance of military power, we have got to live with it; perhaps we can; but perhaps the only way we can is by admitting that, as the communists claim, it is a genuine and positive form of human life, deserving as much our respect for some things as our abhorrence for others.

## A Peculiar Opportunity?

Perhaps the frequent comparison of communist with Nazi power which treats communism, like Nazism, as one vast, terrible aberration from every form of reason, decency and justice, is a mistake. Perhaps it is not the peculiar fate but the peculiar opportunity of the German people to be divided as they are, since it therefore falls to them, more than to anyone else, to prove in action that humanity can transcend this seemingly absolute division.

I do not underestimate the import of these suppositions. Good friends in Western Germany, even in England, have almost turned their backs upon me for daring to suggest them; and I know that to speak as I am now doing will be held by many whose opinions I otherwise respect as being the first steps to a betrayal of the fundamental values of our civilization. I also know that prevailing eastern, just as much as prevailing western, opinion regards those who like myself refuse to accept the absolute exclusiveness of the two systems as a blend of knave and fool. And yet I am impenitent. I have talked to Nazis as well as to Leninists and I am absolutely convinced that whereas the Nazi was beyond the reach of what we know as reason, the Leninist is not. It may indeed be beyond our wit and energy at present to span the intellectual gulf that yawns between the nations; but when I think of the weapons that are accumulating on each side of it I feel the necessity to try. And as I tried this summer, discussing common problems with a dozen or so East Germans, it appeared to me that the real fellow travellers, the real betrayers of the substance of our Western life, are those who confront communism with a flat, inflexible, and therefore blind opposition.

The men with whom I talked, apart from two officials in the ministry that deals with higher education, were all members of



the faculties of the Humboldt University in Berlin and of the Karl Marx University in Leipzig. They were obviously of widely different social origins and experience, but neither in that nor in their personal demeanour was there any striking difference between them and their opposite numbers in an English common room. They were mostly members of the Party and all shared the same ultimate convictions, but they observed a scrupulous ideological courtesy, often prefacing their remarks with an 'I know you think otherwise, but this is how we think'. The real differences from conditions here were first, of course, that there was an acknowledged common way in which they thought about all philosophical and social issues, and then that these men are, and know themselves to be, a new kind of social leader. Whereas the English intellectual always feels that he lives on the margin of events, the communist intellectual knows that he is right at the centre of the web of power. When so many traditional habits have been destroyed or are decaying, it is ideas and theories that have to give society the sense of continuity and the framework of agreed belief that common action needs. To go into their club was therefore like going into something which combined the qualities of Oxford, Pall Mall, and the City; and though in eastern Germany the universities pay for this privilege by having to accept a kind of political co-ordination which would seem intolerable to us, the ordinary member of their faculties enjoys as a result great social and material advantages. To put it at its lowest: they are in on a good thing, and know it. To put it at its highest: they feel that they are being given the due rewards of carrying a large part of the responsibility in what they hold to be the greatest social venture of all time.

### Sheer Ability

It is no doubt the natural result of the working of these two factors that the first thing that struck me about the communist intellectuals to whom I found myself listening for hour after hour was their sheer ability. Press reports of communist societies, above all of the German Democratic Republic, as it calls itself, produce an image of a clique of party hacks tyrannizing over a hostile or at best acquiescent population. Whatever may be the general truth or falsity of this image, it is certainly incomplete. Owing to high casualties under nazi rule the ranks of outstanding senior men in the East German universities are certainly a bit thin, but I was greatly impressed by the quality of the younger men, the assistants of between twenty-five and thirty-five who have been trained under the present regime and who will be taking the lead in eastern Germany during the next decade. The dominance of Marxism has certainly not dissuaded young men of great ability from taking up a career in the arts as well as in the science faculties of East German universities: they were just the sort of young men who, in England, collect the Oxbridge firsts. And while I had no personal contact with activist communist students on this occasion, I have little doubt that the regime is having the same success with the present as with the immediately post-war generation in East Germany. A group of Christian students with whom I talked in West Berlin were clear on the point that there was a minority of their fellows who were completely devoted to the regime.

Meanwhile, higher Marxist education is being still more intensively pursued than in the past, both within the universities and through extension courses for adult students. I was able to read through some fifty of the brief theses that have to be written on Marxist themes by students of all faculties. Many of them were perfunctory; some of them seemed to have been written with the tongue in the cheek, but there remained a substantial number of high quality and considerable interest which no one could read without realizing that Marxist principles had really taken root in the students' minds and had become as normal and natural a way of looking at the world as are liberal principles to an educated Englishman. Their teachers were certainly well-trained Marxists who had the whole system at their finger tips and could apply it with dexterity to any problem of theory or of practical politics, and it was fairly obvious that they also knew how to convey to others what had been conveyed to them.

The second thing that struck me about these men was their confidence that the future belonged to them. They were friendly, seeming glad to meet someone from outside the communist camp,

but I felt that they really were not very interested in what we think and do. They received what I told them rather as if it were information about the activities of some insects in a distant land. This was not because they are indifferent to the future of mankind; on the contrary, that is what interests them most of all. Rather it was because they felt that in relation to that future what *we* think and do has small importance. The future is being made in *their* countries they seemed to think, while we belong to the past; they are in the main stream of history while we are just idly playing in the shallows. This unflattering comparison has, I think, a rational basis. It is after all true that the communists have identified themselves more categorically than anyone else with the trend which Marx rightly saw would dominate our epoch, the insistence of the masses of mankind in every quarter of the world that the scientific and industrial resources invented by capitalism should be set to work by the state in order to give them the ease and wealth which have hitherto been the privilege of a small minority of men.

### No Unbridgeable Ideological Gap

As far as this point goes, however, although there may be differences of political emphasis and social technique, there is no unbridgeable ideological gap, as Mr. Macmillan described it at the Conservative Party Conference at Brighton, between the communist world and ours: we believe, more cautiously, in the same future. Mr. Macmillan himself went on to depict the pattern of this country's development in terms of vast increases of education and of wealth, of the spreading of those benefits among all groups and classes, and of the need of comprehensive action by the state to bring about such mighty changes. But with the next point that struck me, as it strikes every Western visitor, about my communist colleagues' thought, its sectarian and dogmatic character, the case is different. They tend to think like a general staff rather than like independent men; and what they publish reads more like an order of battle than a record of research. So long as they do think like that we, against whom the battle is directed, can have no truck with the orders that direct it. But why do they think like that? How completely do they do so? How should we deal with the situation? I believe that we should set ourselves those questions rather than just reiterate our virtuous repulsion.

Marx held that not merely material misery but also the moral ills of man—his egoism and frustration—are caused by economic exploitation. He believed, that is, in the total liberation of man through the work of the revolutionary proletariat, and when Marxism came to be used by Lenin and the Bolsheviks as the ideological framework not so much for completing the economic revolution that capitalism had begun but for carrying through the first hard stages of industrialization in a backward country such as Russia, these Utopian elements in Marx's thought came to the fore. So Leninism came into existence, that extraordinary blend of dogmatic theory and unprincipled practice in which the realistic, but only in the long run popular programme of wealth through industrialization is imposed upon the masses by a disciplined minority of fanatics who justify the legitimacy of their work from moment to moment with complete disregard for intellectual or moral consistency. This in communist parlance is known as dialectics, and it soon became quite clear to me that the men I was talking with were experts in this questionable art.

### Individual Thinking not Excluded

But if this were all that is to be said—and it is all that many, perhaps most, of our so-called experts do say—about communist thought, then indeed the gap between them and us would be absolute, and it would be something of a mystery how the men with whom I talked in East Germany could be the sincere and interesting people that they were. The fact, however, that published communist thought is always something of a manifesto or a battle order, and therefore intolerably restrictive, repetitive, and boring, except as an index to the trends of the official mind, does not mean that there are no individual investigations, that people do not speculate, that there is no real and lively discussion,

(concluded on page 744)



# The Listener

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## Birthday Thoughts

**T**HIS week on the occasion of the twenty-fifth anniversary of the beginning of B.B.C. television we have invited some of our colleagues in this Service to contribute articles in which they discuss their achievement and contemplate the future of their work. Readers of these articles will probably be conscious of two things: first, the enthusiasm and technical mastery of the authors; secondly, their awareness of the social, moral, and artistic problems that confront them. Maybe some readers will feel that Mr. Kenneth Adam, the recently appointed Director of B.B.C. Television Broadcasting, and Mr. Stuart Hood, Controller of Television Programmes, are too apologetic. For, after all, most impartial observers will be likely to agree that, granted the serious handicaps imposed upon it by having only one channel to use, the B.B.C. Television Service has done pretty well. As Mr. Stuart Hood says, he and his colleagues inevitably have to cater for a 'mass audience'. Naturally people whose interests lie in those fields which attract the highly educated are affronted from time to time by what is frankly popular entertainment. But at least readers of these articles can see an intense consciousness of the considerations with which the planners of B.B.C. television programmes are faced, the need to appeal to a wide audience and the anxiety to preserve intelligible standards. Mr. Adam and his staff boldly dismiss the facile but implausible argument that all they are called upon to do is find the lowest common denominator and label it 'cultural democracy'. On the contrary, it can be argued that what they have to seek is the highest common factor among viewers.

Although its twenty-fifth birthday is now being celebrated, the B.B.C. Television Service is relatively young. It had only just begun to establish itself and to understand some of the difficulties when the last world war began and the Service was shut down. Then, owing to the restrictions on capital development that necessarily had to be imposed when the nation was licking its economic wounds, the rate of advance was less rapid than it might have been. Thus it is that even today there is in the B.B.C. Television Service a great deal of the exuberance and the natural sensitiveness of youth. Anyone who has visited Alexandra Palace or Lime Grove or the Television Centre in recent years (or B.B.C. regions where television programmes are produced) must at once be aware of the extraordinary virility and pride in their craftsmanship of the men and women who feed this voracious machine. Many of them are young people who quickly learn the science and love the art that are required by their profession. They are neither subservient nor disillusioned. Most of them are not motivated by any other consideration than that they are doing a fascinating and worth-while job. Those who read the first volume of Professor Asa Briggs's *History of Broadcasting in the United Kingdom* (reviewed elsewhere in this number) will see that the spirit in B.B.C. Television has affinities with the upsurge of enthusiasm that arose in the salad days of sound broadcasting.

That indeed may fairly be reckoned one of the advantages that have been inherited by the B.B.C. Television Service. Some of the arguments and ideals expressed in the articles written by the Director of Television Broadcasting and his staff would, one feels, meet with the approval of Lord Reith, whose inde-

pendent and courageous mind did so much to shape the original character of the B.B.C. But whatever ideals may persist, whatever considerations, political or other, may exist in the minds of those who do this work, in the last resort they must be judged by the character of the present programmes. At birthday parties the candles twinkle and the host's health is drunk; but when the party is over, the guests ask the question: what sort of a person is he, what does he do with all his opportunities? That is the way all of us are judged; and we would not wish to be judged otherwise.

## What They Are Saying

### Bombs and Communism

THE COMMUNIST SATELLITE countries at first played down the multi-megaton Soviet tests in some embarrassment. Subsequently they took the line that it was 'sheer hypocrisy' for the West to complain about them. The East German radio claimed that as a result of American tests in the Pacific entire islands had disappeared and 'hundreds of people' had been killed. Later the same station said:

The magnificent atom and hydrogen bombs of the U.S.S.R. strike fear, terror, and nervousness into the hearts of the *ultras* of various Western countries.

Moscow radio broadcast Mr. Khrushchev's reply to a letter from Dr. Nkrumah about nuclear tests. 'Identical replies' were said to have been sent to the Japanese Prime Minister, the Emperor of Ethiopia, Mrs. Barbara Castle, and others. Mr. Khrushchev again declared that the Soviet Union had been forced reluctantly to resume testing because the Nato powers threatened to launch a thermo-nuclear war if he signed a German peace treaty. Statements containing such a threat were attributed to Mr. Robert Kennedy, Mr. McNamara, Lord Home, and Mr. Heath. The letter added:

... it is no longer radio-active fall-out that is to be feared but the lethal and destructive impact itself of nuclear weapons. ... We are carrying out experimental explosions and perfecting our weapons so that mankind may never experience the horrors of a nuclear war.

A Yugoslav newspaper published an interview with Marshal Tito in which he said that the only realistic and logical solution for the German problem was a peace treaty with both German States. The Soviet threat to conclude a treaty with East Germany alone had caused tension, but the West would have to recognize the East German State. Berlin was not a main issue.

Listeners to Moscow home service heard Mr. Molotov denounced in a speech by Mr. Satyukov, the editor-in-chief of *Pravda*, at the Party Congress. A letter was quoted to show that Mr. Molotov, 'the ideological inspirer of the anti-Party group', had been properly assessed by Lenin in 1922. Mr. Molotov's 'dull bureaucracy' then had 'utterly ruined' the great communist task of party organization. Another early document—of 1920—had described Mr. Molotov as a man 'inclined to rudeness, demagoguery, and intrigues'.

Mr. Satyukov then referred to a letter which Mr. Molotov was said to have sent to the Central Committee last month, just before the opening of the Congress. In it he criticized the new Party Programme as not linking the building of communism in the Soviet Union with the prospects of 'revolution' in the capitalist countries. Mr. Satyukov went on:

It follows from his [Molotov's] assertion that without the most serious political conflicts with the imperialist countries, and hence without war, a further advance towards communism is impossible. ... It is strange and monstrous to hear from a person pretending to the role of 'interpreter of Leninism' the assertion that Lenin had never spoken of peaceful coexistence of states with differing social systems. ... What does Molotov expect in seeking to push us off our positions of peaceful coexistence? He is attempting to push us over on to the path of adventures and war. The Party will not accept this. This is not what Lenin teaches us and we would not be Leninists had we listened to Molotov! (Tempestuous applause)

—Based on information collected by the B.B.C. Monitoring Service  
STANLEY MAYES



# Did You Hear That?

## THE MAMMY-WAGON

'A FEATURE OF West African life which the visitor is always quick to notice is the mammy-wagon', said ANGUS McDERMID, speaking from Accra in 'Today' (Home Service). 'The mammy-wagons are the friendly little open-sided buses which ply, always crowded, between towns and villages, and which have their names painted in bright colours—names which a close study reveals to be based on an Old Testament philosophy, with the accent on doing right and in appreciation of eternity: not just moralizing like the "Charity begins at home" but the hopeful "God will provide" and the infinitely deeper "Who knows?" and "Where shall I be?"; and even the Shakespearean, "The evil that we do lives after us".'

"Be never dry" is one which was taken as the title of a book, and some are severely practical—"Service always happy", "Slow but Sure", "Ability", "Chairman", "Peace, perfect Peace", "Pardon Me", "Try Again"; and—applicable no doubt if the road is rough—simply "Suffer". And if any obstacles are encountered on the way there is the resounding name "Charge"; and one can only sympathize with the driver who has named his vehicle "Fear Woman".'

'Some of the public notices in West Africa have a direct approach which we in England might with advantage copy. The law says: "If you build between these two arrows the building will be knocked down like this", and there follows a picture of a house being disintegrated by a bulldozer. The notice adds: "The land is here for your enjoyment". Consider that in the light of our involved town and country planning regulations. And here the spoken word is often refreshingly direct. My cab driver, suffering with a flat battery, revved his engine up while I got out. I would have said: "I mustn't stall



A mammy-wagon in Nigeria—one of the 'friendly little open-sided buses which ply, always crowded, between towns and villages' in West Africa

the engine". What he said was, "I don't want to kill the fire"; and I think that describes it exactly'.

## ANTRIM CASTLE TODAY

The dignified past of Antrim Castle, in Northern Ireland, is recalled by the news that its forty-six-acre garden is being sold. The castle, ancestral home of Viscount Massereene and Ferrard, has been a ruin since it was destroyed by fire thirty-five years ago. JAMES BOYCE described it in 'The Eye-witness' (Home Service).

'The gateway into the Masse-reene domain stands in the main street of Antrim town', he said. 'It has a curiously new look about it—an air of comfortable Victorian medievalism—and its massive doors remain steadfastly and rather bleakly shut. But if one goes through a little Gothic gateway, inconspicuously set in a somewhat forbidding length of wall, one will presently find oneself looking at one of the most enchanting ruins in Northern Ireland. As a citizen of Antrim one is perfectly entitled to do this, because Lord Masse-reene has permitted access to the park and grounds now for a number of years. Unfortunately, few people passing through Antrim are aware of this, and, as a result, miss something of real beauty.'

'I visited it again recently and saw it at its best—in the rather melancholy sunlight of a late afternoon in October. The light lay on it like honey, and in the drop-dappled silence after a soft shower of rain it looked exactly like the



The Long Water in the grounds of Antrim Castle, Northern Ireland

Photographs: J. Allan Cash



castle of the Sleeping Beauty just before she woke up. Architecturally the building was not very distinguished—a sort of seventeenth-century Ulster baroque—and probably did not look half as well in its heyday as it does now in its decline.

'About 200 yards from the Castle there is, to my mind, the loveliest feature of the whole place, known as the Long Water. It is a formal lake, about fifty yards long by about thirty feet wide, that lies between tall hornbeams, clipped to form an unbroken curtain of pale-green foliage. It is closed at either end by thick yew hedges that look almost black against the hornbeams. The water moves smoothly down a perfectly proportioned series of shallow sills, and a little black stone boy broods darkly over the swans and the water lilies'.

### REDISCOVERING A MEDIEVAL VILLAGE

'In spite of the fact that there are still some medieval houses left in our modern villages', said RODNEY HILTON in 'Midlands Miscellany' (Midland Home Service), 'so much rebuilding has taken place since the sixteenth century that we cannot be sure that the present aspect, or even the street plan that we see today, bears much resemblance to those of 500 or 600 years ago.'

'In a field near Blockley, on the Cotswolds, there lies buried not far below the surface of the turf a complete village which was probably abandoned before the end of the fourteenth century. When there is a dry summer the grass on top of the old stone walls becomes parched and stands out in contrast to the green turf. And when the sun is low, in the early morning or evening, the shadows of the lowest bumps become long, so that, as in the dry summer days, the whole pattern of the village is visible almost at a glance as one stands on the high ground on one or other side of the village.'

'On either side of a small valley are grouped at least twenty small farmhouses and cottages, and running up the slopes behind the houses are the stone walls which divided the crofts or paddocks attached to each house. This village was once called Upton. A land transfer of the ninth century shows that it was already in existence in Anglo-Saxon times. It belonged to the Bishop of Worcester's manor of Blockley, and various estate documents drawn up at the bishop's behest show that it was an active community of peasants engaged in the mixed sheep and corn husbandry of the Cotswolds. These documents also make it clear that by about 1380 it was no longer in existence as a community, though the odd shepherd might still have had his dwelling among the ruins. The temptation to the historian or archaeologist to dig below the surface to find out what a house of this date looked like is irresistible, and the University of Birmingham's department of medieval history undertook to do this. We made a preliminary survey of the whole site and we chose a house that seemed from the visible earthworks to measure some thirty by fifteen feet. Then we put the whole enterprise under the direction of a professional archaeologist.

'We were surprised to find that what seemed like a modest cottage or small house turned out to be a complicated, even sophisticated, farm building of considerable size. Excavation revealed that the "house" was part of a structure more than 100 feet long, continuing the line of the "house" in the direction of the valley. As a result of digging we concluded that this "house" had, at the time of desertion, probably been a store room. However, underneath the latest floor of pitched limestone was a cobbled floor, with a couple of drains leading out through a fourteen-foot doorway. This indicates that it must have been a byre,

no doubt for cart- and plough-oxen. This season's excavation of the structures that continued the line of this building showed that the end nearest the valley was probably the family living quarters, measuring some forty by seventeen feet, for in the middle of the floor is a square stone showing signs of burning, no doubt a hearth. In the middle, sandwiched between the living end and the byre, is what was probably originally an enclosed room, but at the time of the abandonment of the house it was probably a partially open courtyard.

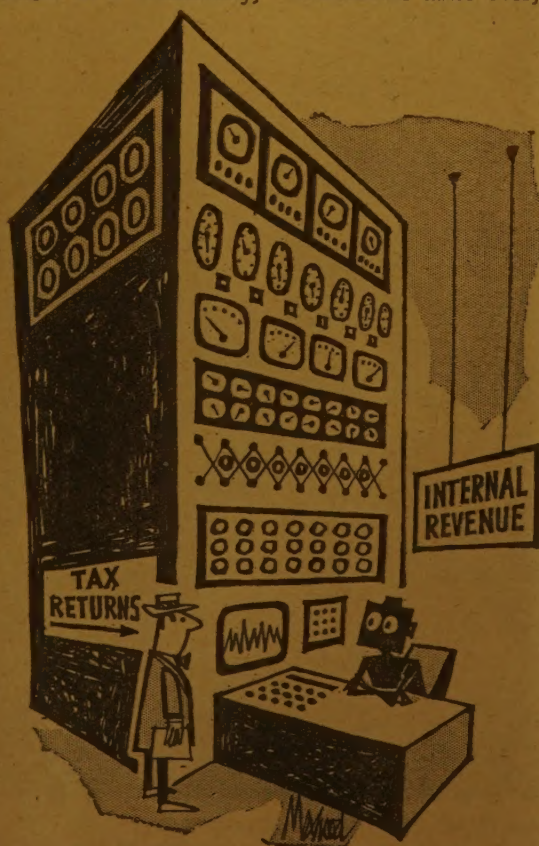
'The objects found, so far, help to support the dates suggested for the village's desertion by the documentary evidence. Many fragments of pottery turned up in all parts of the house. In the drain outside the byre at the north end were fragments of a big jug that could be partly reconstructed. It has a bold geometrical pattern in red, brown, and cream and was probably made at Brill in Buckinghamshire. The overall dating of the pottery so far found is roughly 1150 to 1400.

'What can the finds tell us about the life of the peasant family which occupied this house? The comparatively high proportion of glazed pottery indicates some prosperity, especially in the late-thirteenth century. An elaborate thirteenth-century key by the doorway of the living room suggests a sense of private property. Small metal finds, such as a horse or ox shoe, an arrow head, a ring, part of a buckle, are not in themselves particularly significant or surprising. But in one of the walls was built a broken quern stone, or hand-mill. Does this mean that the villagers were not obliged to grind their corn at the lord's mill, as was so often the case in this period? Or was it an illegal hand-mill that had been broken by the lord's officials? We may know the answer when we have, in years to come, excavated some more houses in the village'.

### MECHANICAL 'BIG BROTHER'

'The American taxpayer faces a grisly future', said DOUGLAS STUART, B.B.C. correspondent in Washington, speaking in 'Today' (Home Service). 'By the end of the year the Internal Revenue Service of the United States will have started automated handling of tax returns, and mechanical "Big Brother"—the giant electronic computers at Martinsburg, West Virginia—will tell all. Here, two master files are being put together on magnetic tapes. One is the file of all business taxpayers in the United States; the other is the file of all individual taxpayers. When automation takes over, the tax inspector will feed an individual business or personal return into "Big Brother's" mechanical brain; the computer will check this return against the master file, and will determine whether the taxpayer has made any mathematical mistakes, whether at any particular time he owes back taxes, and whether what is showing on the return checks with what other people have reported should be showing on the return: in other words, this mechanical monster will identify the taxpayer and will determine his current tax status, his liability, his delinquency—if any—his payments, and even his right to a refund.

'The Treasury in Washington makes no secret of why it is installing mechanical "Big Brother" to check on Mr. and Mrs. America's tax returns. Officials explain that they are not expecting to uncover a lot of additional tax money. What they do expect the computers to do is to keep various large groups of taxpayers reporting accurately. As it becomes generally known that "Big Brother has his eye on you", the Treasury expects to see a dramatic change in the tax filing procedure of many citizens. And that reminds me: I think I'll just go over those latest tax figures of mine again'.





# Is All Journalism a Compromise?

By TIMOTHY BEAUMONT

**I**S all journalism a compromise and if so what is it a compromise between? Journalism is naturally a compromise between truth and time-and-space. To take space first. No one tells the truth, the *whole* truth, about any one given subject or person, because there is not enough space to tell the truth. Every decision in a man's life, however small, is led up to by so many antecedent decisions and happenings that it is impossible to tell the story of that decision without leaving out something that has had an effect on the ultimate result. Obviously, one has to prune and to select, and in doing this one is always falling short of telling the absolute truth. Whether one can prune and select fairly or not is a difficult question but it will always, to some people, seem to have been done unfairly; someone will always know some extenuating circumstance or some additional reason for the decision and will think it unfair that that has been left out.

## Compromise with Time

The compromise with time is of even more practical importance, particularly in the field of daily journalism. A daily newspaper is concerned with publishing news, and news is what is new. The journalist must have an account of what happened in time to get the story for each edition-time of the paper. The witnesses are no more accurate than he is, all being subject to human error, and as a result there are almost always some inaccuracies in every news report. In addition there are people who claim to have been misreported. In my experience this is rare, and interviewees—I speak as one myself—are more apt to forget what they said than interviewers. The real villains here are likely to be sub-editors who have to cut pieces to the right length and naturally tend to leave in startling statements and cut the qualifications. Minor inaccuracies are unavoidable.

But there are three things that probably are avoidable: first, there is the fabricated story, the review written before the play was seen, the report sent back from the battlefield the day before the battle happened—but these are extremely rare if only because they are so liable to exposure. Secondly, there is normal human laziness. Sometimes there is time to find out whether one has got the full true story, and, because of laziness or a desire to get off early, the story is sent in without having been adequately checked. But the reporter who produces this will not last long. Thirdly, there is the fault of leaving in something which may do damage to someone without checking it as fully as possible. If one has no time to check a report which makes a definite accusation against someone, the rule in most newspaper offices is 'if in doubt—leave it out', equally perhaps from the point of view of avoiding a libel action as from that of actual morality. But there is no excuse in the few cases where rumours which can have a directly harmful result on someone are published without adequate checking.

## Slanting the News

I do not believe that any of these faults are particularly prevalent in the present-day press; and, considering the volume of news that comes pouring into the papers day by day, there are remarkably few instances. Where I think the press does tend to fall down—and not only the daily press—is in failure to publish corrections; frequently only the threat of a libel action can persuade a paper to publish a correction.

This compromise between truth and space-and-time is inevitable. Is a compromise between 'objectivity' and 'opinion' also inevitable? In considering this we come first of all to the slant that can be given to news honestly by different papers. Take a by-election result in which the Conservative majority was lowered by 2,000 votes, the Labour vote remained the same, and

the Liberal vote went up by 2,000 while remaining the lowest of all. This could easily get the following different headlines in three different newspapers: 'Tory victory at Little Muddleton'; 'Tory majority slashed at Little Muddleton'; 'Swing to Liberals in Little Muddleton'. Each of these headlines would be telling the truth. Here, of course, there is no doubt that to some extent objectivity is unobtainable; there are many questions which must be presumed to have been argued out before the paper starts publishing. No paper can be expected to go back in every issue to argue whether it is better to live in a democracy or totalitarian state or whether the presuppositions of Western civilization are the right ones or not. The more time, however, a paper has to consider matters the more it should be expected to give a platform to views which challenge the presuppositions of its readers.

Another place where objectivity comes into question is in the correspondence columns of newspapers, and I think that a slant is often found in cases where it is not justified. There are few editors who seem to be able to resist the temptation to select the letters unfairly. Often, even in the most serious papers, the opposition case is hardly put at all. They are often scrupulous in publishing representative numbers of letters on either side but often they tend to accept the stupider letters on one side and the more intelligent on the other.

Then there is the question of the journalist's own compromise between his ideals and the ideals of his paper. These clashes are rarer than people would think. On the whole, any publication tends to collect people of a certain outlook who get on together because, among other things, their presuppositions and their ideas are vaguely the same. Where you do get a clash it takes an exceptionally sensitive person to be tormented by the problem of whether he should have resigned over Suez, when he merely contributes the Nature Notes to the paper whose policy he disagreed with.

## When Consciences are Challenged

There is a group of papers which have always had the reputation of being right-wing papers staffed by clever left-wing journalists, and part of the reason for this is that in the nineteen-thirties it was difficult to find good young journalists who were not more or less socialist, just as it is difficult now to get good young journalists who are not more or less radical; and there must obviously come a moment when consciences are challenged by this. There is a sketch in a revue playing in London at the moment which depicts the young men of a right-wing paper salving their consciences and going to the far ends of the room in a group at the proprietor's cocktail party and sneering at him.

This is, to put it mildly, inadequate. Sooner or later there comes a time when journalists in this position have to face a difficult decision and when, no doubt, like all of us, they frequently do not face up to it because of the creeping paralysis of self-justification. It is so difficult to find the place where the line should be drawn in supporting and working for a paper whose views you regard as completely wrong. It is rather like the party system in the House of Commons; one has to vote with one's party on certain matters to which one does not know the answers or on which one disagrees only in details, if only to keep the wheels of government rolling; but most people agree now that there is far too little free voting and far too little rebellion in Parliament; that the line between justifiable and unjustifiable compromise has, in a number of cases, been definitely crossed. This happens in journalism. No one is going to resign from being the leader writer of a paper because he considers that the woman's fashion editor is plugging foreign products in an unpatriotic way. On the other hand, something has obviously gone wrong in the few cases where leader writers have degenerated into complete hacks willing to write an able leader on any side of a complicated



problem at the dictates of either the editor or the proprietor.

Then there comes the problem of the proprietor. Can he dodge the responsibility that is in fact his own? You may say that there should not be such a thing as private newspaper proprietors but it is difficult to see whether this is any worse than a state monopoly of the papers, or papers entirely controlled by big co-operatives. And if the proprietor has got this responsibility he must use it. If he feels passionately that only one kind of policy can save England or the world from destruction, surely he must plug this policy—not to the extent of not presenting the other case, not to the extent of ever conniving at lies; but as far as he can, while respecting these standards, he must do and say what he thinks right, and if he does not do this he is running away from his responsibility in the same way as a voter in a democracy who does not vote. This is where he finds himself; he feels he has a duty to do, he should do it. And this is where I find myself, and while I do not interfere with the week-to-week running of my own weekly paper, I would have no hesitation in influencing the editorial policy on vital matters.

Of course journalism is a compromise. It is a compromise between truth and the laws of the universe, time and space. It is a compromise between two forms of truth, between objectivity and the insight of editor, proprietor, and journalist into greater truths beyond. It is a compromise between the individual journalist's service to a paper or a press he considers worth serving and his individual conscience and feelings on particular questions. But these are all compromises between one good and another good, which again because of the laws of the universe are not both attainable at the same time, in the same way as it is impossible to have a black stone which is at the same time white. Of compromise between a good and an evil there are of course many examples. Journalists are human and like everyone else imbued with original sin; they find it easy to let things slide until they

have passed the dividing line between what is permissible and what is impermissible. They find it incredibly difficult, as everyone does, to draw that dividing line, but I think in our British press there is not all that much of this kind of bad compromise, and, much to a very great many people's surprise, where there is—as in the case of compromise between what is permissible in the terms of decency and the kind of pornography that will make money—we are beginning to find that the standards of the British public are rising and that the pornography-mongers are not doing particularly well.

One of the curses of journalism is that it is big business and this has been a curse because, on the whole, the old adage 'The lower your aim the higher your circulation' has been true. There are signs that this is ceasing to be true. The business of a newspaper proprietor and editor from an ethical point of view is clear—it is to have his fingers on the pulse of his readership so well that he can know when it is going to respond to something of a higher quality than it has responded to in the past. The public do get the newspapers they deserve, but sometimes there are editors who go on producing goods of a lower quality than they need. It must always be a question of trying to keep one step ahead of the public on the upward path—but only one step, or you get completely out of touch. Does this mean that all publishers and journalists must become do-gooders? Of course it does—exactly that! We must get away from the feeling that there is something inherently nasty and wrong about trying to make the world a slightly better place. Do-gooders may make many mistakes and may be the most awful nuisances, but unless every single person in a position of authority or influence tries to do a little better morally than the generally accepted standards in his field, in my opinion it would be a mercy to have a hydrogen bomb dropped on us all, because without such efforts the world will never get any better.—*Home Service*

## The Scottish Town

By F. P. TINDALL

ONE often forgets what a fine urban tradition there is in Scotland: many of the small burghs are models of town life and building. Edinburgh itself provides more lessons on town planning than any other city I know, and Glasgow is an example of extensive development of metropolitan street, square, and terrace unequalled in British cities.

Each age adapts and builds towns which reflect its way of life, and it is the planners' job to ensure that towns built now will serve the needs of the future. As there is so little positive research being undertaken to guide us, it is not a bad thing to see what lessons can be learned from a critical examination of the past. It is a comforting thought for all town planners that whatever

doubts we may have, it remains true that the good developments of the past have retained their quality and attractiveness even when the society that created them has vanished.

Part of the quality of Scottish towns is due to the fact that so many of them were in their origin new towns, consciously created and laid out to plan. In this they differ from most English towns. Many of the Scots burghs were created for the purpose of trade; both internal trade and, where they had royal charters, external trade. They were also consciously established to attract and concentrate skilled tradesmen and craftsmen by the granting of land, by privileges of self-government, and by freedom to organize. This was in notable contrast to the feudal domination and obligations in the surrounding countryside. The creation of these self-governing units is, of course, the origin of the unnatural division



Haddington, East Lothian, from the air

Aerofilms





Moray Place in the New Town of Edinburgh

between burghal and landward areas that bedevils local government to this day.<sup>1</sup>

At the time of the enclosures in the eighteenth century the building of houses for the workers on the farms themselves meant that there were very few villages. Some landowners created burghs of barony and set up village markets to try to offset the monopoly of the towns. Although this produced some prettily laid out villages and some fine mercat crosses, they never competed with the towns. The pattern in the Lowlands was one of towns as the focus of social, cultural, and commercial life set in a countryside divided into large-scale farms of several hundreds of acres, each with its group of workers' cottages—six, eight, twelve, or more, according to the size of the farm. Visually the town had defined limits and high farming came right up to its boundaries. As many Scottish towns were thus planned from the beginning they were established in favourable places with high scenic values, and to a large extent these features have been preserved. They were laid out to a distinct pattern within defined limits.

A typical layout is that of Haddington, once the fourth most important town in Scotland, which was laid out on gravel terraces in the bend of the River Tyne. The town has a long triangular market place, and the property divisions ran at right angles to this market place, with narrow frontages and long riggs to the rear. The feu had an obligation to build a house on the frontage, behind were the workshops, stables, etc., and the rest of the rigg was used as garden and as kailyard. There was also an obligation to build a dyke at the end of the rigg, to form a wall to keep out mendicants, beggars, and non-burghers. Behind this wall there was a path, and beyond this the grazing and other land which was held in common for recreation and cultivation.

When the population expanded during the eighteenth century, the small, two-storey houses with gables to the street were replaced by four-storey houses in the classical manner, with fronts to the street and not gables. Subsequent expansion took place by building cottages and stores up the long riggs. Thus a town of 4,500 inhabitants has its main streets lined with four-storey buildings in complete and unbroken frontage. This economy in land and multiple use of plots is a lesson to us when inner areas of our towns are abandoned for the sake of sites on their outskirts.

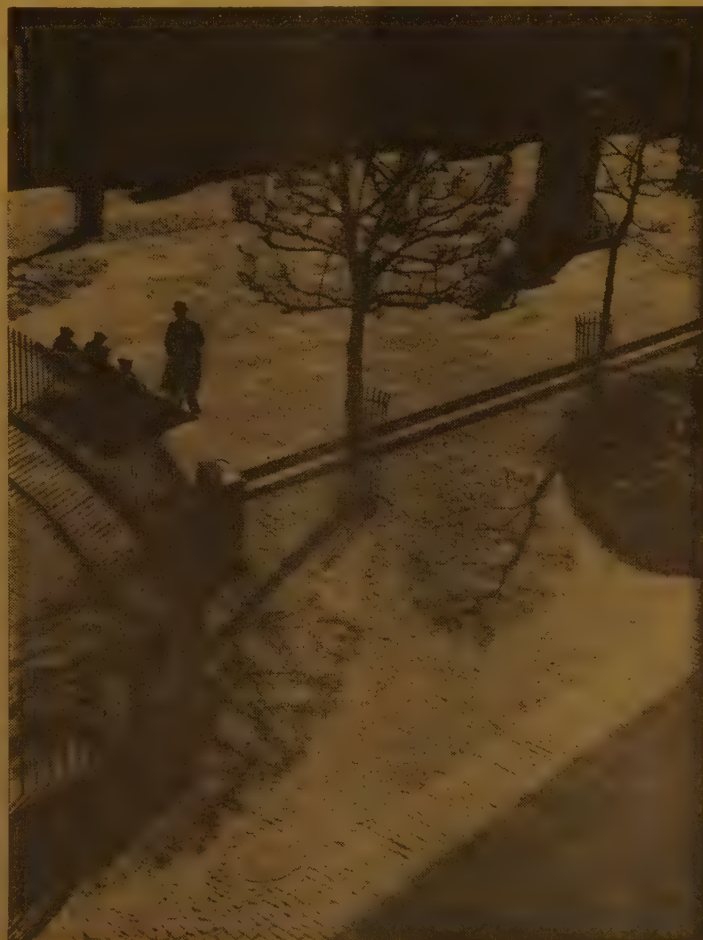
The affairs of the town were controlled by the merchants and guilds of merchants, and building operations by a special court. This survives as the Dean of Guild Court, controlling all building operations in the burghs. No plan can be submitted to the Court unless all the adjoining owners have been notified, and these

have the right to appear in the Court, which is advised by the Burgh Master of Works or Surveyor.

Today the powers of the Dean of Guild Court are strictly limited, but there is no doubt that to this institution must be given the credit for the orderliness in most Scottish towns as compared with the chaotic variety of the typical English town. In the countryside a similar control was exercised by the feudal superior who controlled the building on his own land by means of a feu charter, or a perpetual lease. This continues, and when well exercised is an admirable way to obtain order out of a diversity of developers.

The other big unifying feature of Scottish towns is the use of stone. There was little timber available in Scotland in the seventeenth, eighteenth, and nineteenth centuries, clay deposits were scarce, and brick uncommon. Stone imposed its own limitation, particularly in the sizes of windows and in the placing of windows one above the other to reduce the weight borne by the stone lintels below. There was, of course, a large variety of surface treatment of the stone between ashlar, with columns

and pediments, and more simple coursed rubble. Random rubble was not considered to be sufficiently urbane, and was covered with stucco to give as smooth a finish as it was possible to get. The knobbly dry dashes of today are un-urbane and are ruining many Scottish streets. We now enjoy a multitude of different building materials: this has led to the break-down of visual coherence and unity. Some town planners consider that urbanity



'Floorscape' in Elgin, Morayshire



can only be obtained by the use of a restricted range of materials and proportions but this would necessarily exert a dead hand which is historically unjustifiable.

Towns achieve their vitality from growth and change. Materials and proportions should be chosen for their seemliness, their correctness for the purpose, and their position. This is something that can be accomplished only if architects will consult the town planners at the outset of the design. In other words architects need to get a public brief as well as their private commission.

The other lesson to be learned is that the Scots were not afraid of continental influence. To attempt to reproduce the old Scottish architecture is merely insular, an essay in the sterile, and in fact non-traditional and unhistorical.

The foreign ideas were not slavishly copied but were fitted to the social characteristics of the time in a very neat and successful way. The New Town of Edinburgh is a wholly delightful case of this. There were no princes and few merchants who could afford palaces in the grand manner, but there were citizens who needed houses, builders anxious to speculate, and landowners interested in developing their town land to the best advantage. Terraces of houses were built to resemble palace fronts, to a unified design either laid down by the landowners or worked out in the courts. The land was not split up but treated as a common garden for all the houses, thus fostering an identity of place. But all the population could not afford palace-fronted houses, and provision was made for humble houses in the lanes behind the grand streets, such as Rose Street. To be thorough, to co-operate, to produce a unity out of individual small investments, to be orderly and seemly, this is the Scottish urban tradition.

### The Virtue of Continuity

Continuity is also a principal virtue: Haddington is a delightful example of this. One can wander round seeing the contributions of various periods of Scottish architecture from the seventeenth century to the present day, all joined together into a single picture. Land is built on or walled for use; there are no gaps in the structure as in the typical English town. This continuity is also accentuated by the use of hard pavings, Caithness slabs, granite setts, cobbles, what is now generally described by that strange word 'floorscape'. It is a delightful characteristic of most Scottish towns, giving them the hard yet clean appearance. Many towns are in the process of being ruined by the well-meaning introduction of small plots of grass or flower-beds. In Scotland flowers can only really flourish in walled enclosures.

The traditions I have been describing broke down under the impact of the industrial revolution, the great urban expansion, and the belief in *laissez-faire* of the nineteenth century. The orderly plan of the development of Edinburgh broke down under the impact of the railways and the big speculative housing boom of the second half of the century. The virtues of uncontrolled private enterprise and the criteria of commercialism do not lead to good town planning.

Houses were built at too high a density on the cheapest land, with mean streets and little open space or gardens. By the end of the nineteenth century these evils were being recognized, but the attack on them was on a very narrow front led by the medical officers of health. By-laws were made governing the width of streets, construction of houses, amount of daylight, and cubic content of rooms to prevent overcrowding. As it was cheaper to increase the height than the floor-space of a room this led to over-high rooms and the minimum space for living. There is, as yet, no law that requires sunlight in every house. Planners, however, have adopted the ten-months rule that the living room of every house should be capable of getting one hour's sunlight in each day from February to December.

It was not until the early years of this century that local authorities were given statutory powers to lay out or town-plan the new areas about the cities, and not until 1932 that they were empowered to plan the whole of their town. It was not until 1947 that planning was made obligatory over the whole country. Previously, with a few notable exceptions such as Aberdeen, town planning was carried out merely on a water and sanitation basis. But long before this the councils had entered the housing field, building houses for the working classes. This housing activity reached enormous proportions but it was merely a housing opera-

tion conceived as a social service to be provided at minimum standards and costs and not as an investment in the future.

A two-storey block with four houses generally arranged as flats above each other was usually adopted. These blocks were laid out according to the by-law spacings. The land between was divided up and made the responsibility of each household, but although termed and let as gardens they were a travesty of the ideas of Ebenezer Howard. They were neither hedged nor planted and often were devoid of top soil. The Scottish climate hardly favoured gardening under these circumstances. Conceived purely as housing, they lacked the essential communal buildings. In their monotonous repetition of house types, their diffuseness, their lack of sense of place or individuality, they represent the lowest point of our urban tradition and mar the approaches to most Scottish burghs and cities. This inept building by the councils was copied by the speculative builders putting up detached bungalows on narrow-fronted feus.

### A Limited Approach

It was a further function of the same or another local authority to provide schools, transport, and playing fields; but there was no authority responsible to provide local employment or cinemas or churches, or responsible for promoting the creation of a community. In fact, because of the limitation of this approach to the matter as a purely housing one, a degree of social ill-balance was so built into the estates that a community growth was virtually impossible.

The families housed were either those on the waiting list, which are typically a young family with young children, or they were the poorest families from slums all over the town. This basic age-class structure is at the root of many of the sad problems of the housing estates.

The visual effect was disastrous to the Scottish towns. These housing estates, scattered round the outskirts at densities rarely exceeding ten houses to the acre, were conceived on minimum standards, and a dreary sameness spread throughout the country. But there are welcome signs that this is changing. People are beginning to demand more than housing, to insist that their local authorities give proper consideration to all those aspects of life which make a neighbourhood different from an estate. Local authorities, with their departmental and committee structure, are slow to respond. Town planning is often carried out merely by one more committee—and a very junior one at that—with little say over the activities of other departments.

Town planners, although still mainly concerned with zoning and space standards, are pressing for the comprehensive redevelopment of the worn-out centres of the cities. There are other authorities trying to purify the air in the cities, the water in rivers, and to revive the scenic beauties of the towns. Housing is being considered as an investment and not as a social service; standards above the minimum are being adopted, and many are building high blocks in the centre, and building for all sections of the community and not merely that third which has young children under the age of fifteen. Finally, Scottish architects are once again beginning to learn from the best of other lands, and not to indulge in the romantics of the past or to build brick houses with stone faces. They are realizing that buildings have meaning only in the social settings and physical surroundings of the sites on which they are built. The Scots are an urban people, and it is encouraging that one can at least note these signs of a revival of their fine urban tradition.—*Scottish Home Service*

## Autumn Song

No dark it seemed could lie so deep  
As in the heart of that brown wood.  
Yet on the ochre grass we stood  
And knew the hidden light in sleep.

We wondered what our night would bring:  
Then heard the pigeons start to fly—  
In branches springing at the sky  
Their clattering thin-boned whip-lash wing.

CHRISTOPHER SALVESEN



# Recording the Criminal

By ERYL HALL WILLIAMS

**I**N a recent book about crime and punishment, we read that 'nothing can indefinitely postpone the adoption of electronic preservation of speech, in all legal circumstances where the exact words of a witness are of importance'<sup>1</sup>. A High Court judge of great experience remarked at assizes in a recent conspiracy case: 'I do not know why we have got to have these new departures. We have always got on very well, especially with police officers who make notes at the time or immediately afterwards of long conversations which were vital to the matter. I do not know why it is supposed we should now go in for tape recordings. But now it has been produced and it may be admitted'<sup>2</sup>.

## Problems of the Electronic Record of Speech

Why should the electronic record of speech be frowned upon when tendered in evidence in court? Is it permissible to receive evidence of this kind in legal proceedings, and, if so, for what purpose? Is it safe to rely on it, and what dangers are involved and must be guarded against? Finally, what moral or ethical considerations arise from the use of tape recorders to obtain evidence?

The recording of speech and sound is widespread in everyday life today. It occurs in office administration, in radio interviews, in social investigation and research, and in recording the proceedings at conferences. It seems unlikely that the courts can indefinitely postpone admitting tape recorded evidence in legal proceedings unless there is a very good reason for their exclusion. Indeed, it does not appear that such evidence has been rejected in the few cases where it has been tendered. The magnetic tape recorder is a comparatively new device, and although there are many American cases there are as yet few English cases where evidence recorded in this way has been placed before the courts.

There are at least three situations in which tape recordings may be used. In the first place, they may be used in order to record the proceedings in court; secondly, they may be used where the statement forms part of the offence itself or the very issue in question; and, finally, where the statement is in the nature of a confession. I shall consider these in turn, commenting on the rules of procedure and evidence and on certain English and American cases.

## Experiments in Mechanical Reproduction

First, tape-recorded evidence may be of assistance in the court room itself. Here it is usually necessary to record either the whole or a summary of the evidence, and the traditional methods of doing this have been the clerk of the court taking a note and the shorthand writer taking a full report. There would appear to be no reason why a mechanical or magnetic reproduction should not be employed in these circumstances. Experiments have been made in this direction in some places. In the city of Nottingham, for example, the evidence in committal proceedings, domestic proceedings, and even summary trials in the magistrates' courts, has been recorded. On the whole, this appears to work quite well, but there are some difficulties. Where the actual words of witnesses and others must be recorded it may not prove so satisfactory, and the practice may not extend to the actual trial of cases for some time; but in Northern Ireland, the Queen's Bench Division has a tape recorder installed in one civil court instead of an official shorthand writer, and I understand that this has proved so satisfactory that an extension of the practice to other civil courts is being considered. In Ontario, two courts of appeal have been so equipped, with a view to taking a recording of orally delivered judgments. There are a number of American courts where the proceedings are recorded, and I believe that something similar

is done in Israel. The difficulties here are practical and technical rather than legal.

In the second place, there is the case where the statement recorded is part of the offence itself, or constitutes the very issue in question. In blackmail cases, the essence of the offence is the unlawful demand, and to obtain evidence of this it is often necessary to stage an apparent yielding to the blackmailer by the intended victim, which is overheard by the police. What could be more natural than to use a hidden microphone to relay the conversation to an adjacent room, and to record what is relayed on a tape recorder?

This is what was done in a recent Scottish case, *Hopes and Another v. H.M. Advocate*<sup>3</sup>, where the police fitted a microphone and transmitter on the person of the intended victim, the microphone being concealed in the lapel of his coat. In a near-by room at Glasgow Central Station they set up a receiving set, and the whole conversation between one of the blackmailers and the intended victim was relayed to a loud-speaker in that room, where it was overheard by police officers, and at the same time recorded on a tape recorder.

## Unfair to the Accused?

At the trial objections were raised to this evidence on the ground that it was unfair to the accused to set a trap in this way, and that the evidence had been illegally and irregularly obtained. I should mention that Scottish law is stricter than the English law about such matters. The judge said there was no illegality or irregularity, and the only point of substance was whether the fact that the conversation was overheard by means of radio transmission, and recorded, rendered it inadmissible. He held it was admissible, remarking that 'new techniques and new devices are the order of the day', and evidence of this kind was just as competent (that is, receivable) as the evidence of a ship's captain as to what he observed in looking through a telescope. He allowed the evidence of the police officers as to what they heard, and also the evidence of the tape recording. The learned judge went even further and admitted the evidence of a female stenographer who had played over the recording several times and produced a typed version of it, which she read to the jury. He recognized that this latter evidence raised a difficult question, but he said that admitting it in evidence had considerable practical convenience: 'If we are going to accept the blessings of automation, there may be something to be said for accepting them in whole'.

What was the nature of the difficulty to which the learned judge referred? There are several legal points. In the first place, the law does not permit a witness to testify about what another person said in his hearing, if it is tendered as evidence of the truth of the contents of the statement. Such evidence is called 'hearsay', and is generally excluded. But this rule does not apply where the words spoken constitute part of the issue before the court, and evidence of the blackmailer's demands seems to fall directly in that category and to be admissible. There is, however, another rule of the law of evidence, of shadowy origin and rather doubtful substance, known as the 'best evidence rule'. The example usually given is that the law insists on the original of a document being produced, wherever possible, and will not normally allow a copy to be put in evidence, preferring, as it were, the best evidence. Whether this is indeed an example of the best evidence rule, and whether there are any other manifestations of the rule in other connexions today, are somewhat debatable questions. But here, in relation to the typist's version of the contents of the recording, the objection was raised that it was not the best evidence of the conversation. Nor, for that matter, was the police

<sup>1</sup> C. H. Rolph, *Common Sense about Crime and Punishment*, Gollancz, 1961, page 94. <sup>2</sup> Hilbery J. in *R. v. Burr* [1956] Crim L.R. 442; *The Times*, May 11, 1956. <sup>3</sup> 1960 S.L.T. 264



officer's account of what he heard over the loudspeaker the best evidence.

In the High Court of Justiciary in Edinburgh, where the case went on appeal, Lord Clyde, the Lord Justice-General, said he thought the inspector's evidence 'was as much a piece of primary evidence as the evidence from the replaying of the tape recorder. Each received it at the same time, the one recording it in the human memory, the other upon a piece of tape'. Each was admissible in evidence. With regard to the stenographer's transcript, there was more doubt. After all, one could say that the recording spoke for itself, so that there was no need for anyone else to speak for it. But the court held that as the recording was difficult to follow at first hearing, and the typist had played it over several times to produce what was in effect a reconstruction of the conversation, that was a procedure which saved the court much time and trouble, and in the circumstances the evidence was admissible.

### Grounds for Exclusion

An English court might well have excluded the typist's evidence, on the ground that it was superfluous and purely cumulative in effect. But a better ground for exclusion would be the danger of distortion which would arise from producing a kind of 'official' version of what was said.

No great difficulty has been experienced by the American courts over the admissibility of tape recorded evidence. The American courts usually require a transcript to be made available to the court to assist in following the recording. One court has held that where an experienced person made the transcripts and identified them, they could be received in evidence, the best evidence rule being inapplicable. The court observed that there was no logical reason why the same rule should not apply to a written transcript of a recording as applied to the recording itself<sup>4</sup>. More difficulty has been experienced over the admissibility of a re-recording, because of the dangers inherent in the process of 'dubbing', as it is called. It has been held that unless the original recording is produced and tendered in evidence then no second recording made from it should be admissible<sup>5</sup>.

Tape recordings of conversations have been used in American cases to prove soliciting another to murder, being an accomplice to robbery, cases of attempted extortion and conspiracy, bribery, unlawful bookmaking activities, and treason.

The third main area where recorded statements may be used in evidence is where the statement incriminates an accused person or his accomplices and amounts to a confession. On the civil side, there is a corresponding position with regard to admissions. With regard to confessions, the courts have always exempted these from the operation of the rule excluding hearsay evidence, provided they are satisfied that the statement has been freely and voluntarily made. If it is overheard, as in the case of a conversation between prisoners in a prison cell, then there is not much doubt about its being voluntarily made, and there appears to be nothing to prevent those in authority from eavesdropping, though there may well be some moral limitations. If the statement is elicited in reply to questions by the police or during a police interrogation, certain rules exist designed to safeguard the accused, and the courts will scrutinise the circumstances carefully before accepting any such statement.

### Statements in the Nature of Confessions

There is, as yet, no case in this country of a confession being recorded, though there is one case where a tape recording of a disputed conversation in a police station was admitted, the conspiracy case in which Mr. Justice Hilbery made the remarks about 'these new departures'. In a number of cases a recording of statements containing admissions or other relevant evidence has been admitted in civil proceedings. There are several American cases where statements in the nature of confessions have been admitted in criminal proceedings<sup>6</sup>.

The main requirement for confessions is that they should be made freely and voluntarily and, if this is satisfied, there would appear to be no reason why a recording should not be made of a

statement to the police, especially where it is in the nature of a confession. The machine could pick up all the nuances of meaning which can be gathered from emphasis and inflexion of voice. A non-political organization of lawyers, which recently reported on the subject of *Preliminary Investigations by the Police*, said in its Report that 'a close watch should be kept on technical developments in tape recording' with a view to seeing how far this method could be used for recording statements made to the police<sup>7</sup>. The advantages are obvious, and the technical dangers are by no means insurmountable. If we had a recording of the statement made by Timothy John Evans to the police, some of the doubts and difficulties which surround that case might be dispelled or disappear.

Clearly, it would not be practicable to record all that passes between the police and an accused person, still less between the police and all persons interviewed, or even all those eventually called as witnesses, but each police station could be supplied with a machine which would be used to record the actual statement made by the accused person, after the administration of the usual caution. At present such statements are taken down in writing; sometimes they are written out by the accused himself, but more often they are taken down by a police officer. They are then read over to the accused and he is asked to sign them. It would be a considerable advantage to have such statements on a recording, and it should be possible to devise a clock mechanism which would be attached to the machine to record the time of commencement and the time of finishing any recording, and whether the machine was turned off in the meantime.

### Safeguarding Against Tampering

I know there will be objections on the ground of the danger of falsification of the recording, by 'dubbing' or otherwise. But in my view these recordings would be just as reliable as the persons who have them made and produce them in evidence, no more and no less. The technical possibilities of safeguarding the recording against tampering need to be studied carefully at the highest level. Several different systems of protecting the recording have been mooted, such as imprinting the reverse side of the tape, double-track recording, and so forth. Possibly the use of mechanical rather than magnetic recording machines is safer, but as yet no completely safe system has been devised. The nearest, perhaps, is the use of the locked cassette, into which the tape is fed; such cassettes are already in use in connexion with the talking books supplied to the blind.

Despite the dangers, I believe that these methods must be employed sooner or later. Indeed, as a Canadian lawyer has remarked: 'If the mere possibility of tampering were sufficient to exclude evidence, no photograph, no chemical analysis, and no document or writing could ever be received. It may be that it is easier to tamper with tape recordings than with some other types of evidence, but this should be a ground only for scrutinizing evidence of tape recordings most carefully, not for excluding it'<sup>8</sup>.

Some will no doubt say that such evidence should be excluded on the ground that its probative force is far in excess of its reliability. A jury is likely to be very impressed by the reproduction of the accused's own words, and it will be difficult for him to contradict them. Indeed, there is much to be said for the view of an American judge that 'enthusiasm for the modern should never be permitted to endanger the safeguards of personal liberties patiently erected by the legal architects through the years'<sup>9</sup>.

Possibly the courts, if they are to accept such evidence, ought to erect some more safeguards. They should spell out the conditions under which they are prepared to accept evidence of magnetic or mechanical recordings. The American courts have already insisted that a proper foundation be laid, as they put it, for the introduction of such evidence, by showing that the device in question is capable of taking the testimony, that its operator was competent, that the recording is authentic and correct and that no changes, additions or deletions have been made; and, in addition, the manner of preserving the recording in safe custody must be proved. It is also necessary to establish the identity of the

<sup>4</sup> *People v. Albert*, 6 Cal.Rptr.473, July 15, 1960. <sup>5</sup> *People v. King*, 225 P.2d, 950, Dec. 28, 1950. But see *State v. Lyskowski*, 287 P.2d 114, Aug. 4, 1955. <sup>6</sup> *Wright v. State*, 79 So.2d 66, Oct. 19, 1954; *State v. Allen*, 51 So.2d 83, Dec. 11, 1950; *Williams v. State*, 226 P.2d 989, Jan. 17, 1951. <sup>7</sup> A Report by 'Justice', *Preliminary Investigations of Criminal Offences*, Stevens & Sons, Ltd. 1960, para 30. <sup>8</sup> *Clive K. Tallin, Q.C.*, 35 Can.Bar.Rev.558, at 560. <sup>9</sup> *Wright v. State* 79 So.2d 66, Oct. 19, 1954.



speakers, to show that they did not speak under any duress or coercion, and to have some rules about inaudible and legally irrelevant parts of the recording<sup>10</sup>. In due course, no doubt some of these points could be accepted without proof, or 'judicially noticed': for example, the capabilities of the machine. In time, it is likely that what Wigmore calls the liberal approach could be adopted to the reception of such evidence<sup>11</sup>. As yet, the English courts, and here we include Scotland, have been less explicit and less demanding, but there is now enough material to place them on inquiry about this matter.

In addition to the uses of recordings which I have discussed, there may be many other possible ways in which recorded statements may be used in evidence.

Several less technical considerations of an ethical nature are necessarily involved in this business of the use of tape recordings

as evidence, especially if the parties being recorded are unaware that this is being done. How far is such conduct contrary to our notions of justice and fair play? Our American colleagues might inquire, does this evidence involve entrapment, illegal search and seizure, or a violation of the Fifth Amendment conferring the privilege against self-incrimination? We cannot ask questions in this form in our courts, but the recent controversies over wire-tapping and the suspicions about the tape-recorded confession in the trial of Eichmann in Jerusalem suggest that there may be considerable public interest in the methods used for obtaining evidence. Difficult moral and ethical considerations undoubtedly arise. For example, what do we think about secret recordings of conversations between persons in custody? The threat of the hidden microphone may well be one of the more doubtful benefits conferred upon us by modern science.—*Third Programme*

<sup>10</sup> *Steve M. Solomon Jr. Inc. v. Edgar*, 88 S.E.2d 167, May 31, 1955. *Fikes v. State* 81 So.2d 303, May 12, 1955. <sup>11</sup> J. H. Wigmore, *A Treatise on the Anglo-American System of Evidence*, 3rd ed., 1940, Vol. VII, para. 2157.

## Guarding against Occupational Diseases

By BENJAMIN FARRINGTON

**A** DOCTOR when he visits a worker's home', wrote Bernardino Ramazzini, 'should be content to sit on a three-legged stool if there is not a gilded chair, and he must allow time for his examination. Then when he has asked the usual questions recommended by Hippocrates: "Where is the pain? How long have you had it? Have your bowels moved? Are you suffering from loss of appetite?", he must add one more inquiry: "What is your job?"' That was the simple but epoch-making question which introduced the concept of occupational disease and revolutionized medical practice.

Ramazzini was an Italian doctor born in the little town of Carpi in 1633. He practised first in his own town and then in Modena, where he became Professor of Medical Theory in the local academy. There he remained till he was nearly seventy, when the Venetian Senate summoned him to the chair of Medical Practice in Padua. Until then he had enjoyed no more than a modest reputation as a man of learning. He had done nothing to win immortality. It was in the closing decade of his long life that he brought out his study of *Occupational Diseases*, based on the revolutionary recognition of the connexion between a man's health and his job. It will preserve his memory as long as the history of the healing art is studied.

In Great Britain today a network of institutions protects the health of the workers in various trades and occupations. This is, in its present form, a recent development. But it all depends on the recognition that many diseases are not just natural calamities which make a man unfit to work, but that they are, on the contrary, injuries inflicted upon him by the nature of his job. Once this connexion between an occupation and its characteristic disease is recognized and admitted, society sooner or later feels obliged to assume some responsibility for it. But the connexion is not always obvious. Chimney-sweeps, for instance, suffered from a special form of cancer. When the old type of chimney-sweep died out, that particular form of cancer disappeared. Only then did it become

clear that this cancer was the result of prolonged contact with soot.

But the connexion is sometimes more obvious. The girls who made lucifer matches suffered from a horrible decay of the jaw-bone. That this 'phossy-jaw', as it was popularly called, resulted from contact with the yellow sulphur used in the manufacture could not be denied. Public opinion was aroused and the use of the dangerous substance was forbidden by law.

That is past history: but the effort to eliminate the dust-diseases connected with mining is part of the history of our own day. That there was some connexion was clear, but it took much agitation and prolonged medical research to establish the full truth about the causation and the extent of this class of diseases, and pneumoconiosis is now one of some forty types of occupational disease of which the law takes note. Provision is made for prevention, for early diagnosis, for rehabilitation, for compensation. Of course the machinery is not perfect; of course new hazards—radio-activity, for instance—perpetually arise. But the obligation of society to guard against occupational diseases is a recognized thing. The gain for human health and happiness is immense.

Medical science is about 5,000 years old, but the developments of which I am speaking belong to the modern world, to the last few hundred years. How did they come about? When did the peculiar irony of the occupational disease touch the social conscience? A man seeks

a job in order to provide a livelihood for his family, and he finds, only too often, that his job has stricken him down.

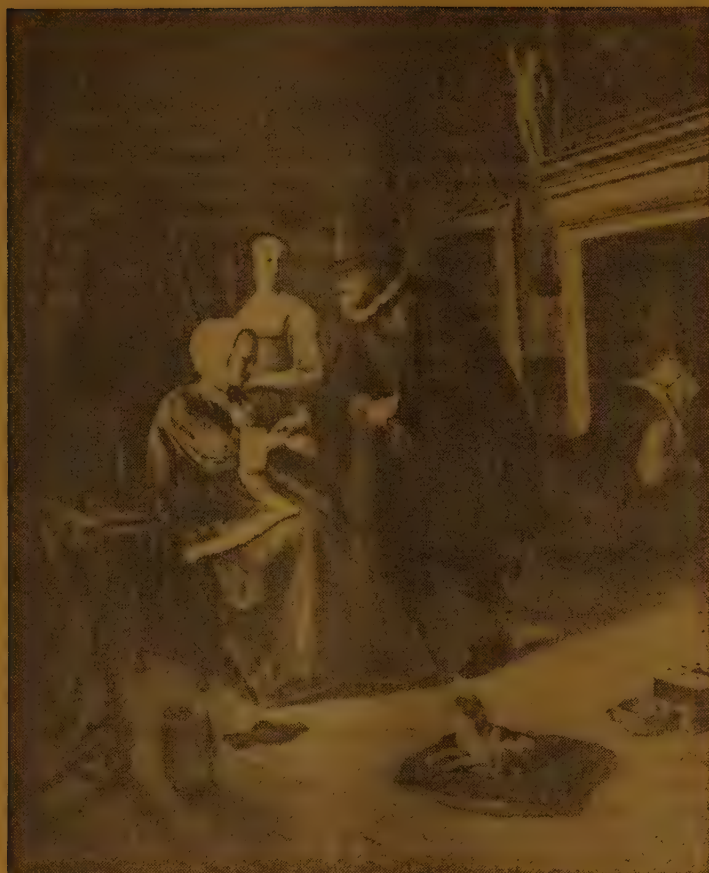
When did this cruel fact so impress the imagination of a man of character, intellect, and eloquence that he succeeded in forcing it upon the attention of a heedless world? About the middle of the sixteenth century (a century and more before Ramazzini), we do find a revolt against the incapacity of medicine to deal with industrial diseases. That strange, restless genius, Paracelsus, half charlatan and half scientist, betook himself in the course of his



Bernardino Ramazzini (1633-1714)

By courtesy of the Wellcome Historical Medical Museum





A seventeenth-century doctor, in a painting by Jan Steen

wanderings to the vast mining and metallurgical centre then being established in the Tyrol. He had a seeing eye and a compassionate heart, and he observed with dismay the toll of health and life exacted by what he called the mineral or metallic plague. All minerals seemed inimical to man: silver, gold, salt, alum, sulphur, vitriol, lead, copper, iron, or mercury, sooner or later took their toll of the diggers, smelters, washers, and refiners, who were seized with chest diseases, wasting of the flesh, or griping pains. Paracelsus ransacked the medical tradition to discover some remedy for this terrible scourge. But the Greek and Roman doctors whom he studied were dumb. The study and treatment of occupational diseases was a task beyond the humanity or capacity of classical antiquity. Nor could Paracelsus himself cope with it. An effective beginning was made only about 150 years later by Ramazzini.

The basic discovery on which Ramazzini's reputation rests is simplicity itself. Medical training in his day had advanced little beyond the state in which the ancient Greeks had left it. The Hippocratic doctors had arrived at a conception of health and disease which, so far as it went, was admirable. They considered the human organism not simply in itself but taught that health was a balance between the organism and its environment. In sickness the balance was lost, and the physician's task was to assist Nature in her efforts to restore it. The Hippocratic doctor therefore was strong in hygiene. He could prescribe an excellent regimen for a healthy life. He could cope with certain fevers, was not quite helpless in face of an epidemic. But his conception of the environment was limited to the natural environment. Naturally he could not be blind to the damage that many arts and crafts inflict on the health of those engaged in them. But this remained outside the purview of his medical art. His healing skill was directed principally to the care of the leisured classes. No medical science developed capable of coping with the needs of an industrial or agricultural population. Ramazzini changed all this by extending the Hippocratic conception of the environment. The problem of health still remained that of keeping a balance between the organism and the environment, but that factor in the environment which most directly affected the health of the individual was now seen to be his job.

How Ramazzini, after carrying on for most of his life in the

traditional Hippocratic way, came to his new understanding he has himself described:

In our town, which is pretty populous for its size, and for that reason has tall houses closely packed together, it is the custom that the drains which run in different directions through the streets should be cleaned out in each house once in every three years. When that work was going forward in our house on one occasion, I noticed one of the labourers making extraordinary exertions to get through his task. I pitied him on account of the cruel nature of the job and asked him why he worked so hard. 'Why don't you take it gently', I said, 'and avoid exhausting yourself by your efforts?' The poor fellow lifted his eyes up out of the pit and fixed them on me. 'Until you have tried it', he answered, 'you cannot know what it means to spend more than four hours in this place. It's as bad as going blind'. When he came out of the sewer, I examined his eyes carefully and found them blood-shot and clouded. I asked him whether cleaners of cess-pits had any regular cure for this trouble. 'The thing', he said, 'is to go home at once and shut yourself up in a dark room, as I shall do now, and stay there till next day, bathing your eyes in warm water. That relieves the pain'.

Ramazzini, the professor of theoretical medicine, knew nothing about either the affliction he had just encountered nor its remedy. His practical, unsentimental, but epoch-making reaction to his experience was to investigate the conditions of every type of work within reach, describe the diseases characteristic of each occupation, and record the remedies practised by the victims but unknown to the medical profession.

An immense variety of arts and crafts flourished under the Republic of Venice. Availing himself of this opportunity for research, he studied the following types of workers: miners, gilders, healers by inunction (that is, those who rubbed mercurial salves into sufferers from syphilis), chemists, potters, tin-smiths, glass-workers, mirror-makers (who also handled mercury), painters—including artists (Ramazzini thought Raphael's life had been shortened by an occupational hazard)—sulphur-workers, blacksmiths, workers with gypsum and lime, apothecaries, cleaners of privies, fullers, oil-pressers, tanners, cheese makers, and (as he adds somewhat surprisingly) other workers at dirty trades, tobacco-workers, corpse-bearers, midwives, wet-nurses, vintners and brewers, millers and bakers, starch-makers, sifters and measurers of grain, stone-cutters, laundresses, workers with flax, hemp and silk, bathmen, salt-makers, workers who work standing, sedentary workers, old-clothes men, runners (that is the men who trotted in front of the carriages of the great), grooms, porters, athletes, those who strain their eyes over fine work, voice-trainers, singers, farmers, fishermen, printers, scribes and notaries, confectioners, carpenters, grinders of razors and lancets, brick-makers, well-diggers, sailors and oarsmen, hunters, and soap-makers. In every case he records their typical diseases and suggests what remedies he can. Finally, so that nothing, if possible, should be left out, he devoted sections to the diseases of military camps, the diseases of learned men, and the health problems of nuns.

It is a document of extraordinary richness, written plainly but with point and skill, and interesting in every detail for the student both of medicine and of social history. Disarming in its simplicity, delightful in its wit, unaffected in its rare humanity, it is also, if read with imagination, a charter of liberty for the mass of mankind. In point of information it has, of course, been long superseded. In our own country there was the young doctor in Leeds, Charles Turner Thackrah, who in 1831 wrote the first English treatise\* on occupational diseases. It is richer than Ramazzini's book in practical suggestions for the improvement of working conditions. Thomas Morrison Legge's more recent masterpiece, *Industrial Maladies*, is the work of a great public servant, who towards the end of his life acted as medical adviser for the T.U.C. He probably did more than any other one man to secure legal protection for the health of British working men. But they were the inheritors of the movement inspired by Ramazzini. Their achievement should not blind us to the originality of the great Italian pioneer.—*Home Service*

E. H. Carr's *What is History?* (Macmillan, 21s.) reprints in book form the George Macaulay Trevelyan lectures delivered at Cambridge earlier this year; broadcast versions of the lectures were published in *THE LISTENER*.

\**Essay on the Effects of the Principal Arts, Trades and Professions on Health and Longevity*



# Round the London Art Galleries

By KEITH SUTTON

**V**ASARELY'S reputation has spread in England from international magazine to magazine, from the appearance of a few hand-sized examples of his work in a very few galleries, but mostly from artist to artist, either speaking of him or making reference to him in their own painting.

Now, like a foreign musician, he follows his whispered status and recorded performance with an exhibition of his paintings, constructions, and reliefs at the Hanover Gallery. I find my own anticipation more than satisfied. One's expectations—in terms of the pictures being cool, calm, and constructed—are further strengthened by their incisive and personal colouring; instead of the large canvases looking like instructive diagrams, they turn out to be seductive paintings. Even the black-white-grey pictures which make most deliberate use of optical dazzle and *gestalt* theory have long since left the laboratory and become part of, and active in, an emotional environment.

After protesting a fortnight ago that Rothko's paint surface was by no means neutral, as some claimed, I could accept the fact that here the paint is made to function with absolute simplicity; each even area is given a single tone and a single density; but it is far from being absolutely inert, the blacks and whites are talcum-soft, the richer colours more liquid but something short of flowing.

The period covered in this exhibition is from 1948 to 1960, the catalogue indicating that some of the works were under construction, or rather, one might suppose, open to adjustment, for as many as eight years. They come from groups or series which themselves overlap in time; and yet they all remain individual and self-sufficient works of art.

The paintings of Ann Cole Phillips at the Molton Gallery are also works painted in series but they are more directly related to actual events or the emotions aroused in the artist by events. As reflections they are by no means tranquillizers for even in the more sombre and compact images, such as 'Ancient Age', concerned subjectively with 'the loneliness and helplessness of the very old', the gestures of her loaded brush are turbulent, her colour dramatic and rich. Her recent paintings are more open in structure, more fluid and assured in touch, the colour, always elegant, has an ice-cream freshness so that a title like 'Precise Entering White, I', means all it suggests. Paintings so dependent upon the exposure of intuition may be said to work their charms in a feminine manner; in this case I feel that the word 'feminine' is apposite in the nicest possible way. Fluid gestures of the brush are also a feature of the paintings of Derek Hyatt at the New Art Centre. Though wholly concerned here with landscape, even in pictures which make reference in their titles to the Icarus symbolism, it is when they are furthest removed from specific topography that his long, form-seeking,

and rhythm-searching strokes round up a sequence of forms which satisfy on their own: at the same time they most successfully retain the open-air physical enhancement of rocks, winds, clouds, and water.

Judy Cassab at the Krane Calman Gallery is of Hungarian parentage and Parisian training and has lived in Australia. She brings a brooding, expressionist approach to the type of landscape which Australian artists have for years been presenting to us as uniquely Australian. While she uses titles like 'Creekbed' or 'Chasm' which may be deliberately generalized, the degree of stylization she employs does not always enable her to get beyond dramatic scenery-making.

Distinctly dramatic picture-making is the intention of both Anthony Whishaw at Roland, Browne and Delbanco, and Leon Kossoff at the Beaux Arts Gallery. Whishaw's larger-than-life paintings of human figures and/or cows remind me, in their semi-abstract manner, of the struggles with paint, light, and 'presence' which Jack Smith has been pursuing. What links them in my mind, and I would extend the criticism to Kossoff as well, is that they confuse graphic dramatization with increased emotional content. The one does not necessarily result in the other. Whishaw's strength, aesthetic rather than physical, lies in the fact that, by stretching his talent and his enormous energy on the scale he chooses, when it comes to a subject with which he can relax a little—as with the landscape 'Sierra de Mongo: view from above'—he can encompass it and give it great force without loss of sensibility.

Peter Kinley's current exhibition at Gimpel Fils repeats the sort of professional picture-making equation which the English so often, and often rightly, regard as the weakness of

the School of Paris. It is true that many of the small studies have great fluency and charm, notably 'Seated Figure: Grey 1960', but the presence of an earlier work, 'Reclining Figure 1958', which can stand up to lengthy contemplation, makes the elegant simplifications of the more recent work seem only skin-deep.

A certain amount of confectionery is visible in the exhibition of French landscapes at the Marlborough, but there are also some glorious paintings. A superb Bonnard dominates the show for me but does not overwhelm the calm and poetic authority of three Pissarros, one of 'Upper Norwood, Crystal Palace, 1870', one of the 'Jardin des Tuileries 1900' and one of the 'Louvre 1901'. But perhaps the only work here really to surprise one is Derain's 'Westminster 1906', a vivid piece of twentieth-century art painted at a time when the artist was within a handshake of being a great painter.

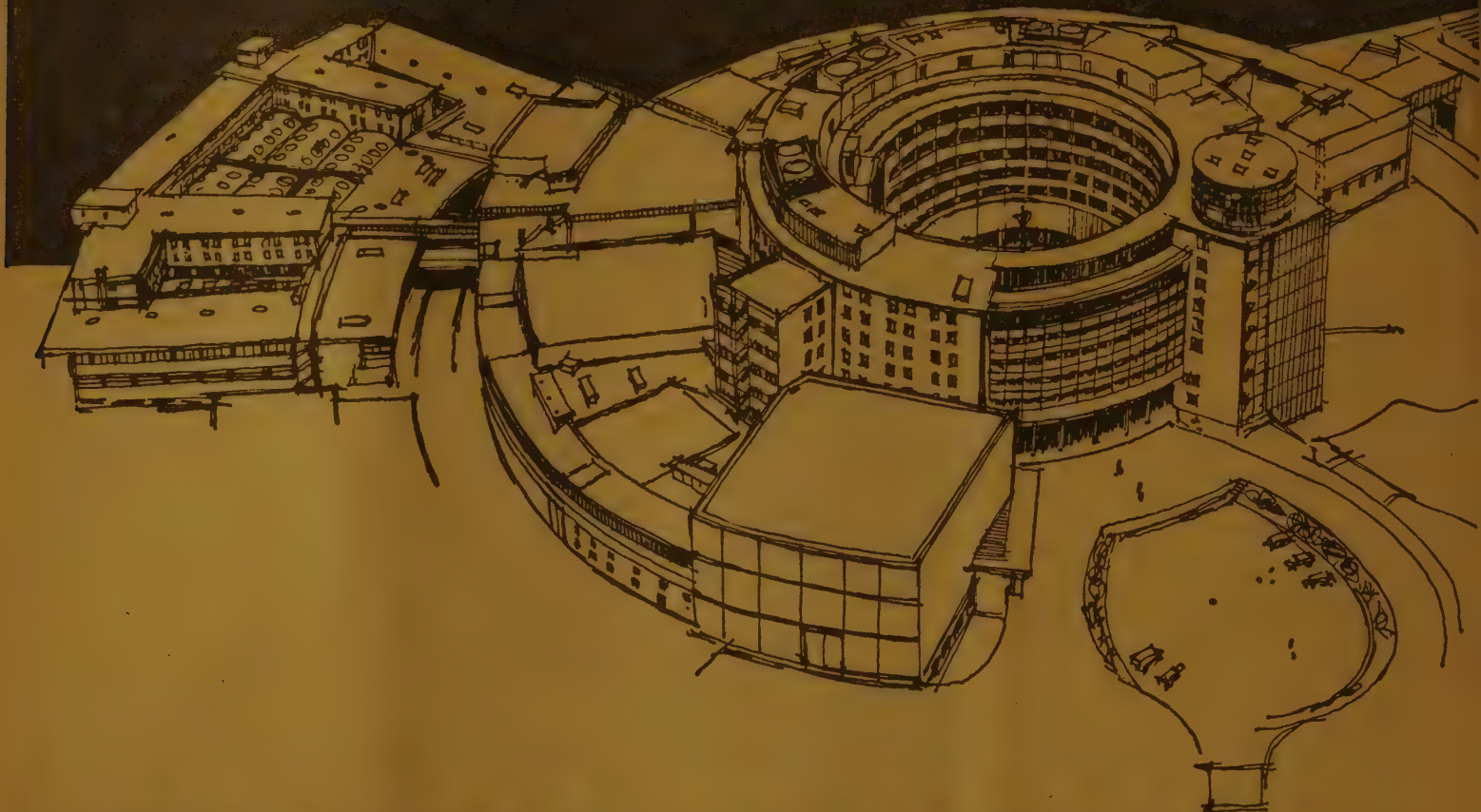
The small retrospective exhibition of drawings and paintings by Oscar Dominguez at the Brook Street Gallery fills out yet another area of our knowledge of the development of Surrealism.



'Nives II, 1949-58', by Vasarely: from the exhibition at the Hanover Gallery, 32a St. George Street, W.1



# AT B.B.C-TV HEADQUARTERS



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## The 25th Birthday of B.B.C. Television

## In Defence of Television

By STUART HOOD, Controller of Programmes, B.B.C. Television

**T**HERE are, in this country, some 40,000,000 people who can see television in their own homes. At peak evening hours half the adult population is likely to be viewing. These are statistics which must be prominent in the mind of any producer, writer, performer, or planner working in television. It is a medium, whether commercially run or run as a public service, that deals with mass audiences. The excitement of working in public service television arises from this problem: How can we reach out to this mass audience without compromising the principles which govern our attitude to programmes and to the public? How do we 'inform, instruct and entertain them'?—to use a formula in which the order of words has no absolute validity, in which the first two terms are inseparable from the last.

It is possible—as a diminishing number of critical voices do—to wish that the problem had never been posed and to deplore the social phenomenon behind the statistics. This is an attitude which frequently rests upon an unreal concept of how many—perhaps the bulk—of the viewers passed their leisure hours before television came. Television has not stopped them from reading or from carrying on useful hobbies, from informing their minds or from seeking other forms of entertainment. To imagine so is to have an unduly rosy picture of the possibilities for entertainment or mental stimulation offered in villages, towns and industrial centres, and in thousands of homes up and down the country. The fact is that television gives a great many people the opportunity—if they care to avail themselves of it—to be entertained as they have rarely been entertained before, to be interested, to be made to wonder, to be made aware of places, people, and phenomena of which before they had no such immediate experiences. It is puzzling that television—as opposed to radio—awakens in some intellectuals a kind of passionate hatred, which they did not feel for radio even

usually associated with race or colour prejudice. It is tempting to think that here too there is an element of 'projection', that the bitterest critics feel and resent the compulsive power of the screen.

What is the nature of the television audience? It can be defined in a variety of ways—by its class composition, by its educational standards (the bulk will have left school at fourteen or fifteen), and by age. All these are relevant to the task of television, which

is to communicate. But more important is the image of the audience in the mind of the practitioner: How does the audience he is addressing, directly or indirectly, react? How do their minds work? What are their likes and prejudices? There are two possible basic attitudes; they are antithetical. One conceives of the viewer as a creature of inertia, carried from one programme to another across gaps and breaks, natural and unnatural, by sheer habit and indifference, incapable of doing more than gawk at the greyish blue screen. This view informs some of the worst television programmes in the world—telefilms in which language is only marginally important, and all that matters is crude alphabetic violence, inexplicable dumb-show, and nonsense. Paradoxically it is not far removed from the school of thought which talks of 'the goggle-box'; the latter is, in turn, responsible for some of the most pretentious (and, in another sense, bad) programmes produced. Shot through with the intellectual's contempt for his viewer, they are television for mandarins.

The alternative view is more sanguine about human nature and rejects the idea that the majority of viewers wallow in a terrible slough, in a kind of mental *accidia*. It credits

them instead with a degree of judgment, of free will, recognizes that, within the privacy of his home, the viewer enjoys certain inalienable, sovereign powers and is, so to speak, king of the knob. It is a view reinforced by the number of occasions when the viewer's rejection of a programme coincides with the



'From entertainment, television can reach over into the realms of wonder and of information': a sifaka lemur seen in David Attenborough's 'Zoo Quest to Madagascar' on June 2, 1961



'The face of a great man speaking in millions of homes': the late Professor Carl Jung during his interview in 'Face to Face' on October 22, 1959

John Cura

when it was attracting the kind of mass audience now generally reserved for programmes in vision. This finds expression in terms like 'the idiot's lantern', 'the goggle-box'. The animus is such that one is tempted to see in it the kind of irrationality

professional verdict, and demonstrates that a large number of the public recognize pomposity, dullness, muddled thought, and imprecision when they see it. The refusal to accept a Manichaean view of the audience is calculated to



A new-born child as seen in 'The First Breath of Life', in the series 'Eye on Research', May 31, 1961

John Cura



produce the better programmes. It induces a certain humility in anyone, at whatever stage in the process, from planner to performer, who asks the individual members of the public to give up half an hour or more of their time to look at a particular programme. This is a very considerable demand to make; it is, therefore, essential to show good reason why they should watch the programme at all. The one cardinal sin, from such a point of view, is to take the audience for granted, to think that one can get away with good intention and worthiness.

### The Right to be Entertained

What is beyond all controversy is that the audience wishes to be entertained: has, indeed, a right to be so. There is nothing shameful in providing a large number of one's fellow citizens with an opportunity to relax after work, to pass lonely or dull hours in a pleasant and harmless way. One aspect of entertainment is escape—into the Wild West, into space, into the world of the thriller—all of which are as unreal, as innocuous (if properly chosen) as the detective story in terms of fiction. From entertainment, television can reach over into the realms of wonder and of information: the flora and fauna of the ocean bed, the proud herds of Serengeti, the curious animals of Madagascar, the head and jaws of a praying mantis, appeal to the viewer's sense of wonder, and entertain and instruct him at the same time. At this point television becomes an instrument to widen mental horizons, to startle, to inspire awe. A human heart beating in the hand of a surgeon, a child drawing its first breath, are wonderful things inspiring curiosity, emotion, and a stirring of thought. Curiosity leads on to interest in people—their faces, their thoughts, their emotions, their way of life—which lies deeply rooted in the gregarious animals we are. As political animals men make the social structure within which we live and with it the economic, social, and moral problems that tease continually at our minds. On all this complex television can report and, by appealing to the viewer's curiosity and interest, can instruct and inform. There is no more handsome compliment to the part television has played in diffusing a general interest in current affairs, than the way in which part of the popular press has begun to supply its readers with clear, simple guides to topical problems, illustrating them with diagrams and photographs. Admirable as these are, they lack the impact and immediacy of the living image—the face of a great man speaking in millions of homes, the figure of an East German sentry leaping the barrier into the eye of the reporting camera. Naturally there are qualifications to be made. Television is in some ways an imperfect medium for communication. This is partly because the viewer's visual memory can play strange tricks. From a sequence of newsfilm, or from a documentary, it may retain some striking but irrelevant detail—a child's face in a crowd, a gesture, some distracting element. There is the danger that by appealing too often and too strongly to the viewer's sense of wonder we may blunt his perception and his ability to marvel at all. Everything has been seen. In a spurious way everything has been experienced. Again information in itself is useless if it conveys nothing more than a jumble of discrete facts, *disiecta membra*, incoherent and unrelated. There are some topics involving logical argument at a very high level which do not lend themselves to the simplifying process basic to mass communication. It is as if the medieval artist had been asked to illustrate in his sculpture or in a stained glass window not the simple teachings of the Church but the subtleties of dogma and doctrine. But with all these provisos it still remains clear that television can, in a democracy, perform an essential task in presenting the facts and the arguments which, if understood, allow a free citizen to understand what goes on around him and, if he wishes, to take political action.

### Reflecting Life as We Know It

Television must reflect life in the world as we know it. That is to say a society beset by a disintegration of moral values, by violence, barbarity, and ruthlessness. It would be failing in its duty if it did not mirror this state of affairs by reporting the facts, by discussing the problems and by presenting films and plays dealing with them. Some viewers—and some who are not viewers—hold that moral problems should not be presented on television in dramatic form and are critical of television plays by the young

authors of today. As in the literary debate over pornography and obscenity (which is not a problem for television—nor can it ever be one since television must be thought of always as a family entertainment), the question boils down to one of intent. Is the writer's intent simply to shock and to harrow or is he grappling with a moral problem to which he finds no solution? Within a fixed framework of morals, with points of reference clearly marked, the solutions might lie to hand. But that is not our fortune. If current problems are dealt with honestly and with good intent they are a legitimate subject for television writers, provided always that there is nothing in them merely degrading or disgusting, no dwelling on violence for violence's sake.

The moral responsibilities involved in filling the television screen for eight hours a day are real and heavy. They are shared in the B.B.C. at all levels and form a constant ground to thought and discussion. Given this preoccupation, it is natural that we should look closely at general accusations levelled against television that it is a corrupter of morals, a mechanism that releases instincts of violence and crime. These accusations are frequently immoderate in their formulation and insecurely based on fact. They appear to be inspired on occasions by the utterances of young delinquents, who, casting about for a scapegoat, seize on television. Thirty or forty years ago they would have seized on the cinema. They have the intelligence or cunning to appeal to prejudice. Studies of the problem, both here and in the United States, can produce no positive evidence that television is in this sense an influence for the bad. It is the experience of investigators that general statements are more common than specific examples. It is one of the annoyances of working in television to read the kind of accusation which begins: 'I have no television set but ...'

### Developing Public Taste

There is a sense in which good television depends on a developed public taste. This can be developed, from the one side, quite simply by striving constantly to produce the best possible programmes in every genre—comedy, musicals, variety, plays, discussions. It can be developed from another direction if the churches, the schools, clubs, organizations, educational institutions, take television seriously, discuss it and criticize it. It is sad to learn that in parent-teacher associations the teachers are often less informed about programmes than the parents. Television is part of the life of all but a very few children. If their critical faculties are awakened they will become intelligent viewers and demand good programmes. Informed criticism is the fount of good planning. The pity is that so much television criticism is based on intellectual attitudes which are basically unsympathetic to the attempt to communicate clearly and intelligently to mass audiences. The word mass audience is in itself considered suspect. There might be grounds for this suspicion if one were to think of the mass audience as an undifferentiated mass. It is, in fact, a composite body, an amalgam of interests, which sometimes splits up into minorities and sometimes coalesces into a great audience of many millions for a spectacle, a great occasion, a circus, a play, a variety show, or a football match. But even when it splinters into minorities they are large ones. In one television performance Richard Strauss's opera *Salome* was seen by more people than had seen it in all the public performances since it was first staged. The aim of good television is to foster and build minorities into 'large minorities', to find ways and means of enriching and widening experience.

These are general and impersonal reflections on the nature and problems of television. To speak personally, I look back on my own childhood and youth in a small fishing town on the east coast of Scotland. There was no theatre. Entertainment was limited to occasional amateur operatics and the cinema or the odd bedraggled troupe of pierrots in the summer season. There was no orchestra. There was little chance of hearing intellectual discussion of any kind. The horizons of the mind were close. Radio thrust them back. Music became a reality but as it does to a blind man; a symphony orchestra was an abstract concept. It occurs to me often to ponder the effect that the impact of television might have made on myself and my contemporaries, and to be glad that most children are now, in this respect at least, more fortunate than I was.



# Every Night a First Night

By JOHN ELLIOT, Group Producer, Drama Department, B.B.C. Television

**T**HE production of a television programme, like the birth of a human being, is hardly an event in an overcrowded world, except to the people intimately concerned. It is difficult, after twenty-five years, to remember a time when our screens were under-populated; it is equally difficult to remember what was on last week. Television, in fact, is not a theatre in a box. It is, by now, an established form of journalism, fast, vast, impressive and ephemeral—you can't wrap your chips in yesterday evening's play.

Michael Barry, who has been Head of B.B.C. Television Drama for the past ten years, said recently: 'They say television plays aren't as good as they used to be. This is nonsense. They are much better, it's just that there's so much drama it's hard to disentangle'. And, before leaving Television Centre this year for Dublin, he described the chief satisfaction of his tenure as—'to have been in the middle of a group of people whose unbreakable professional thrust prevented a factory operation from becoming industrial'.

Until ten years ago the total television drama output of this country was one principal play a week (transmitted from Alexandra Palace on Sunday nights and repeated live on Thursdays) with sometimes a lesser play on another night. The first dramatic serial (of Trollope's *The Warden*) was transmitted from May 1951 and the first thriller serial did not begin until the spring of 1952. When Independent Television opened in 1955, the competing companies contributed, between them, in terms of original production, two one-hour plays, two half-hour plays, and one half-hour serial a week, and the B.B.C. added a new production in place of its Thursday repeat. Today, the total studio drama output from both channels averages, in a week, five full-length plays, four hour-length plays or series, and half a dozen or so half-hour dramatic series or serials. How, one wonders, can this fail to be an industrial operation?

A certain amount of it, clearly, has to be formula production based on formula-writing, like the short story in an evening newspaper. Its job is to hit a pattern and repeat it entertainingly, and let nobody sneer at that—it is often done with great honesty, skill and success. But it does not contribute actively to the drama. What does? Neither the smart nor the worthy, but equally hollow, new piece, nor the dutiful but unilluminating reproduction of an old master really gives us very much to shout about, and they are all fairly staple forms of our factory output.

The crucial question, which has to be answered before anyone can be persuaded that television is, or can be, a serious force in drama, is: is there an area above and beyond all this in which work of genuine imagination can go on? The quickest of looks round soon shows that it is not going on, on the air, anywhere else; it is certainly not happening in America, and there is little sign of it

elsewhere in Europe. In this country, whatever the achievements of the competing companies (and they have been not inconsiderable) the initial lead has undoubtedly been given by the B.B.C. Within the first few weeks of the opening of the second channel at least seven plays which had already appeared on B.B.C. Television were repeated by I.T.A. companies, and although much has happened since then, the really big opportunities for forward work in television drama still seem to be at Television Centre.

This, admittedly, is slightly begging the question of whether the opportunities are being taken. One has to look at the record. To quote Michael Barry again: 'Before television the major writers were only names in the public libraries to most people. Television made them talking-points in the bus next morning. Television broke up the fixed three-act pattern of writing plays, and made it possible for writers to exist without the West End. People talk about the new movement in the theatre but forget that television was marching shoulder to shoulder with it'.

All this is demonstrably true, and it brings us to the point of asking: having come this far, where do we go now? A review of our first twenty-five years reads rather like the history of pre-Shakespearean drama, or of the bioscope before Griffith. We have all tried this, that and the other, with varying success, and there are, one hopes, giants to come. That television can do exciting things with old material and with new can easily be shown by pointing to, say, the late Desmond Davis's



Margaret Johnston as Katharina and Stanley Baker as Petruchio in the late Desmond Davis's production of *The Taming of the Shrew*, April 20, 1952



A scene from *The Train Set* by David Turner, televised on January 5, 1961, with Roy Holder as Jimmy and Robert Shaw as his father



production of *The Taming of the Shrew* and Don Taylor's of *The Train Set*, to take two well-quoted examples out of many hundred; but the anomaly remains that, while more theatres and cinemas close every year, the greatest rewards and satisfactions continue to come from the stage and from the projection box.

It seems to me possible that television has helped both to create and describe a state of society without interpreting it. Life changes colour every decade or so, and the change is reflected in the truly perceptive arts. I am not talking about surface reflection on the 'let's be smart and do it in a coffee-bar' level, but what John Grierson called the imaginative interpretation of reality. It is not an accident that this phrase comes from one of the pioneers of the documentary film movement. Those theatre and cinema goers who were taken by surprise by *Look Back in Anger* and *Room at the Top* might not have been if they had been brought up in the British documentary movement, and to a certain extent B.B.C. television has carried forward that movement and prepared the way for a flowering that has occurred elsewhere than on its own screen.

No one, I think, now doubts that a kind of watershed in the development of drama in this country was reached in the mid-nineteen-fifties, when both the cinema and the theatre began to drag themselves out of old ruts and carve new channels. I am not referring simply to the 'kitchen sink' school—an expression which, to me, is meaningless except as a refined bourgeois exclamation of distaste—but to a general breakaway into new forms, new subjects, and new attitudes of mind. Part of this was evidently a direct reaction to television drama—a desire to move away from the 'family play' into new territories. Part, paradoxically, was application of television methods. Television takes the attention off the scenery and on to the people, it demands higher standards of sincerity in actors' performances; it has helped, as Michael Barry points out, to break up the old theatrical moulds, and even if it is not marching 'shoulder to shoulder' with the new movements, it is thoroughly mixed up in them.

All the same, the real cutting edge of creative drama still exists in the theatre rather than in the studio. Television and radio may have been the starting point for Pinter and Mortimer, McWhinnie and Tony Richardson, and many other now considerable names, but the fact remains that, however much spadework is done in broadcasting fields, the pure gold is struck, more often than not, by other prospectors. Zefferelli produced his *Romeo and Juliet* at the Old Vic, not on television. *The Caretaker* started at the Arts, *A Taste of Honey* in Theatre Workshop at Stratford, and *Look Back in Anger* and a good many others at the Royal Court.

There are various sound practical reasons for this. To begin with, a single theatre management only has to find inside half a dozen productions in a year, against the B.B.C.'s 150 or more, and each production can be considered, worked up, and tried out with a specific audience in mind. Not only the writing and direction, but the actors' performance and understanding of their parts can develop, so that a play on which the curtain first went up in Nottingham or Coventry has gained in impetus and integrity by the time it reaches the west-end of London, whereas a television play has to be crammed forward to a first-night tour-de-force before an enormous and largely unselective audience, and when 'tis done, 'tis done.

Obviously, in television, the money too has to be stretched further. The comparison between a television and film budget is the sort of David and Goliath contrast about which everyone knows, but the economics of the theatre, while far from healthy, also militate in favour of real success. To try out a play in a small theatre is a relatively cheap business. To bring it into the west-end with a star cast costs more, but the rewards are very high. No prudent actor will turn aside a west-end engagement, let alone a film contract, for a television show at the level of fees which any network that wishes to remain solvent can pay. A director who has started in television will not be thanked by his bank manager for looking back if he has the chance of a career in the theatre or in films, and a playwright can easily double television's offer for his script from a month's royalties on a good run in the west-end of London, and far more than double

it from a single film option. (And yet how many years would a play have to run in a theatre, or how many times would a film have to round the circuits, before either could equal the audience of a single television production?)

Against this background, the wonder is not that television drama has so little of the best, but that it has so much, and the problem of the coming years is going to be how to strike out from an already solid basis. Some of the answers are purely technical. Ten years ago, for instance, most full-length plays had only one day's rehearsal in the studio; now they generally have two, and if we are going radically to improve our techniques they will

need at least three. Others are budgetary: there must be some occasions on which television competes at the top level for principal dramatic events, just as it does for principal sporting events. But perhaps the most important answer lies in the cultivation of our stronger roots, even if this involves a bit of ruthless weeding.

The ultimate commercial dictum is that all programmes must be all things to all men. This has never been the B.B.C.'s dictum, and I hope it never will be. In fact the Television Service has now rearranged its Drama Department into a number of groups, each group responsible for a different form of output and aimed at a different sort of audience. This is clearly a sensible move to give the strong-growers more light and air in which to flower, and one hopes that out of it may develop new strains of drama with strengths and identities of their own, so that a television play ceases to be 'just another television play' and becomes an event in its own right.

But the culture in which they are planted is equally important, for the basic nutrient of drama is the dramatist's vision of life, not the journalist's. In another country, and under a different management, one can see plays being sorted into stock types and popped into a neat little array of pigeon-holes, from which they can be taken by sub-editors and dropped, cosily labelled, into the big, brave journalistic page of the day's television. In the United States this has resulted in a situation in which any serious work, or any work of stature that does not fit comfortably into the page, is dubbed 'educational' and relegated to a sort of egghead ghetto, while the so-called popular drama offerings become more sterile and formula-ridden every year.

Here, we are luckier. Drama is considered as something which takes, and justifies, its own place in the world, and has its own



A scene from *Shout Aloud Salvation* by Michael Barry and Charles Terrot, televised on May 13, 1956: centre, Colin Douglas as George and Doreen Aris as Captain Janine Mayhew; left, Joan Newell as George's wife, and Stephen Rich as his child



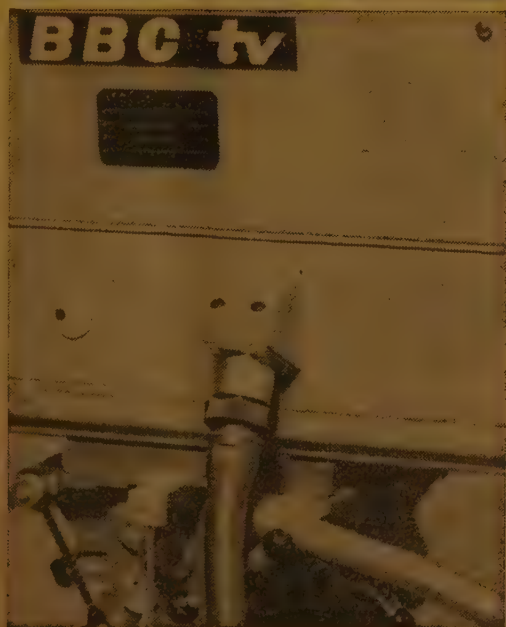
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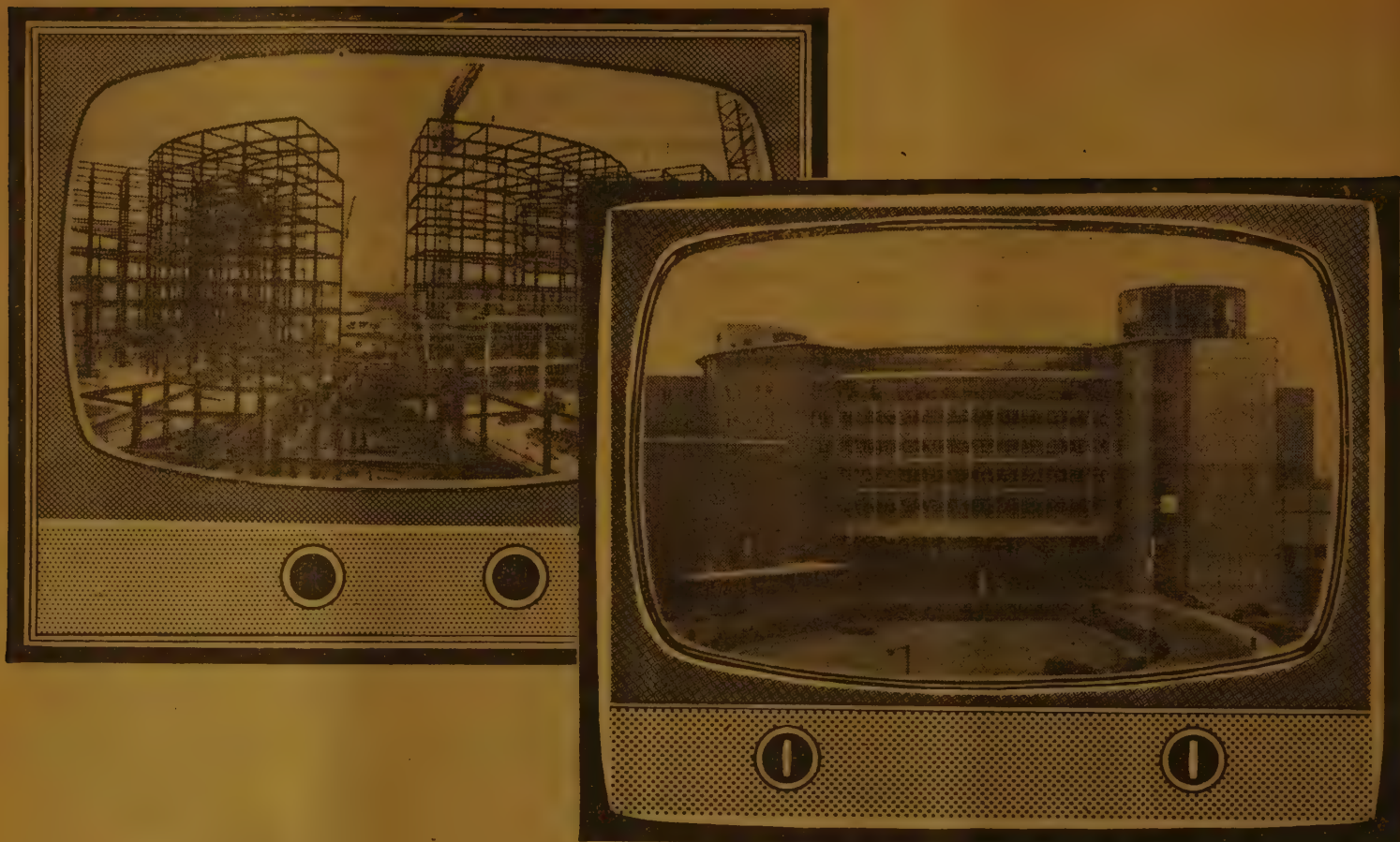
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terms of reference and its own levels of appeal to the audience. However diverse the groups of work into which it divides itself, it is acknowledged as a single entity, and as an ingredient of television which must be master of itself, and not the servant of circumstances. This is the firm basis from which we can go forward and out of it may, or may not, come our Shakespeare and our Griffiths.

This kind of success, of course, is something which an organization cannot command; it can only provide conditions under which good work may be done. One cannot offer guarantees: it is a gamble. What one can hope for is that in the future, as in the past, our television drama will have freedom to go its own way, to push out, and not only to make mistakes but to redeem them. For progress is based on confidence.

## Listening with Eye and Ear

LIONEL SALTER, Head of Music Productions, B.B.C. Television, discusses some of the problems of presenting music on television

**M**USIC, however magical its effect, does not stem from some supernatural source whose sound reaches us through a mysterious little box: it is the product of a number of human skills—the composer's and the executants'—and only the naïvest of romantics really feel that the art is sullied by the sight of reality. Stravinsky, in his *Chronicles of My Life*, is caustic about these dreamy listeners. He writes:

I have always had a horror of listening to music with my eyes shut, with nothing for them to do. The sight of the gestures and movements of the various parts of the body producing the music is fundamentally necessary if it is to be grasped in all its fullness. . . . Obviously one frequently prefers to turn away one's eyes, or even close them, when the superfluity of the players' gesticulations prevents the concentration of one's faculties of hearing. But if the players' movements are evoked solely by the exigencies of the music . . . why not follow with the eye such movements as those of the drummer, the violinist, or the trombonist, which facilitate one's auditory perceptions? As a matter of fact, those who maintain that they only enjoy music to the full with their eyes shut do not hear better than when they have them open, but the absence of visual distractions enables them to abandon themselves to the reveries induced by the lullaby of its sounds. And that is really what they prefer to the music itself.

Television has it in its power to restore this lost sense of sight. It may serve to banish the unthinking acceptance (aggra-

vated by the present craze for inescapable omnipresent music) that music pours from a tap by some superhuman agency, and allow it to be seen as the personal expression of the manifold skills that it really is. Far from diminishing its spell, it may help—par-



Televising the Philharmonia Hungarica in 'International Concert Hall' on February 14, 1961; the soloist is Tamas Vasary. Below: the double-bassoon player seen in close-up on the screen during a solo passage in Dukas's *The Sorcerer's Apprentice*, given by the London Symphony Orchestra in 'International Concert Hall' on October 21



John Cura

ticularly with musically less experienced listeners—to clarify what is going on and to keep the attention from wandering. But every image on the screen must be carefully selected and timed so as to parallel and enhance the musical thought, and must never, however pictorially attractive in itself, be irrelevant to the music, distracting or, of course, actually contradictory (as, for example, showing the orchestral violins while the 'cello section has an important theme). Merely to allow the cameras to wander aimlessly back and forth over the orchestral area is worse than useless, since it only irritates intelligent viewers, who rightly complain of 'fussy camera-work'.

It must never be forgotten by the television director that the music is the main concern, and any visual image which detracts from the viewer's concentration on the music is an error. A prime consideration must be good quality sound: this is usually easier to obtain in a relay from a concert-hall than when an orchestra broadcasts in a television studio, where the acoustic is likelier to be drier. If a studio is used, however, care should be taken not only that the transmitted sound be improved by adding reverberation, etc. but also that the studio itself be treated, so that the



performers can feel some 'reaction' and do not find their tone being impoverished.

The suggestion is sometimes made that any 'presentation' is superfluous, and that all that is necessary is to secure a picture of the full orchestra and leave it unchanged for the duration of the work. Even if it were possible for screens to show a life-size picture—and a moment's thought will make it obvious that in present conditions all that would be seen would be a meaningless and virtually indistinguishable sea of blobs, impossible to contemplate for long—this would be an unrealistic approach; for though at a concert we are sitting still in one spot, our eyes are constantly moving from one instrument or group of instruments to another, following points of musical interest or important entries, or to the conductor or soloist. Television's task—no easy one either artistically or technically—is to show at any given moment what an alert and informed music-lover would want to look at, and to time the selection of such shots in a way that accords with the tempo and rhythmic structure of the music—which will also, if carried out with precision, render changes of shot as unobtrusive as possible.

It is, incidentally, not always appreciated that though the cameramen are instrumental in securing the pictures which are transmitted, theirs is not the choice of shot. The director, who should know and understand the score thoroughly (and who must therefore be a musician, not merely a television practitioner with a liking for music), has to plan in advance the whole of his coverage of a work, and in doing so ask himself a number of vital questions: What do I want to see here? Does my layout allow me to do so? Is the shot in fact musically motivated, or is it just a good picture? Well, is it a well-composed picture? Which camera shall I take it on, from what position, from what height, with which lens? Can my cameraman reach the exact target (not just the horn section if a solo horn is concerned, or vice versa) in time? Where exactly in the music do I change shot, and is the frequency of my changes in accord with the pace of the musical flow? How do I get to the next shot—do I cut, or mix, to another camera? Or should I pan across on the same one?

Some of the underlying principles he will know—that his cameras need to be fairly high so as to be able to look down into the orchestra (but that, even so, players have to be cajoled to keep their music-stands low and not hide behind them); that he should nearly always look at violins and violas from their right, and the piano from the treble end of the keyboard; that a track-in suggests an increase in intensity, and that a change of musical texture implies a change of visual perspective; that to isolate an orchestral player in a close-up is legitimate only if he has a real solo passage; that fewer shot-changes are permissible in slow or tranquil passages than in quick or excitable ones; that the natural points for changes are ends of phrases, changes of tonality, or breaks in the rhythmic structure, and that a change in the middle of a phrase is a contradiction of sight and sound; that cutting, if exact, is cleaner and more appropriate if phrases end cleanly, but that if phrases overlap musically the visual counterpart is a mix; and that a mix between two different angles on the same performer is usually upsetting to the viewer. But every programme poses its own problems; and it is this constant challenge which makes the television medium so stimulating.

A common occurrence at the end of a solo recital is for the audience, if it has been moved to enthusiasm, to press forward close to the platform and listen to the artist giving an encore from this privileged position. The television cameras, without incommoding the artists, can bring privileged views of great players and singers into almost every home in the country; and what this means to music-lovers unable, through remoteness, infirmity, or other causes, to hear them in the flesh is sometimes underestimated by blasé metropolitan critics. As in other fields of television, impact is immensely heightened by the medium's intimacy and immediacy.

This applies equally to the more dramatic art of opera. Though there is much interest and value in taking relays from opera-houses here and in Europe (and B.B.C. viewers have been taken to Glyndebourne, Covent Garden, Salzburg, Paris, Drottning-

holm, Aix-en-Provence, and Berlin, with the promise of others to come), these have been orthodox stage performances seen through the proscenium arch from favoured positions in the theatre; but the majority of the nearly one hundred different operas so far performed have been produced in the studio, with the cameras plunging the spectator into the very midst of the drama. Some traditionalists have objected to this and demanded that, even in the new medium, the spectator be kept at a respectful distance—which is rather like insisting that a translation of a book should be so literal as not to be idiomatic in the new language. They forget that opera, now too often a



A studio performance of *A Tale of Two Cities*, given on October 2, 1958, with music by Arthur Benjamin

museum exhibit, was once a vital dramatic form, and that composers like Mozart (in *Figaro*) and Verdi, to name only two, deliberately sought, by choosing topical themes, to involve their audiences in the action (which also explains the success of Menotti's *The Consul*); and it is significant that Luigi Nono's *Intolleranza 1960*, produced at Venice this April, featured choruses 'stereophonically enveloping the listener, sweeping him into the flow of the drama', as one critic put it.

Television's effect on opera has already been not inconsiderable. Alert managers have not failed to perceive that, in this medium, an infinitely larger audience is being reached for the art than ever before, which in turn has whetted public interest in live theatrical performance; and the prospectus of a new International Opera Centre in Switzerland, at which courses will be held in all practical subjects, goes out of its way to state that 'the importance of television opera performance will be recognized'. Composers too, in several countries, are increasingly writing new works bearing in mind television needs—a strong, well-told plot which is not too static, a smallish cast, and a small or moderate-sized orchestra, and a duration of not more than ninety minutes.

Bringing the spectator into such proximity to the action, however, raises new problems. For a start, the opera must be performed in a language he understands, or any subtle interplay of character (and the tension or humour of the libretto) will be lost on him—which is to say, since opera is primarily a dramatic form (*pace* the canary-fanciers and the tune-whistlers), that it will have failed in its object. Translations, therefore, are called for—but translations into living English, not the tortuous 'poetic' inanities beloved of many librettists of the nineteenth century. Once translated, the text must be clearly enunciated by all the



singers so that every word is understood; it is not enough to produce even the most beautiful *cantabile* line if the sense disappears. 'I believe passionately', said Benjamin Britten recently, 'in the intelligibility of the words'; and it is safe to claim that in television infinitely more care is paid to this desideratum than in any opera-house.

Intelligibility in some cases may mean allowing the voices a little more ascendancy over an orchestral *tutti* than they may have in real life; yet noticeably to reduce the all-important orchestral sonority in rich scores by, say, Verdi or Strauss would injure the whole atmosphere. The sound mixer, then, has to exercise the nicest judgment over balance, listening critically throughout to the relative levels of output from the cast and the orchestral studios. (Orchestras nowadays are almost invariably situated apart from the singers, not only so as to secure better orchestral tone and balance and better 'separation', but so as not to take up precious floor space needed for sets, actors, and cameras.) Several European countries get over this difficulty by pre-recording the music of an opera in the best available acoustic conditions and then having the singers mime to the sound of their voices: in fact, some go even further and have the miming done by actors

who are physically more convincing in the various roles than the original singers. Though the difficulties of exact synchronization of lip-movements can be overcome by intensive rehearsal, the actual comportment of these actors often betrays the stratagem employed, and adds another obstacle to the acceptance of an art already heavily dependent on unrealistic conventions.

The alternative lies in the most selective casting, so that physical appearance as well as type and weight of voice are right for a part, and in a standard of individual and collective acting comparable to that which viewers are accustomed to see in television plays. There is no place for mature, generously built sopranos who have to impersonate beautiful, youthful heroines; or for stout, squat tenors (however glorious their voices), least of all those who are so entranced by the sound of their own voice that they all but ignore their stage partners who must play ardent young lovers. Such absurdities, only too common on the stage, would be mercilessly exposed on television. The higher dramatic standards now being set by the new medium—and by the pressure from such brilliantly staged 'musicals' as *West Side Story*—are having an effect on operatic performances in general which many thinking musicians feel to be long overdue.

## Documentary Programmes in Television

By NORMAN SWALLOW, Assistant Editor, 'Panorama'

**T**O present to a wide audience, and with imagination, the realities of the world we live in is the purpose of documentary; remembering always that reality is not the same as realism, and exists at varying depths both in the

physical world and the world of senses and emotions. The documentary must not merely report; it must also illuminate. Its subject-matter is literally endless, from the sculpture of Henry Moore to alcoholism, from the glories of ancient Greece to an outbreak of smallpox in Lancashire, from the latest scientific research to life in prison, from the making of crystal glass to the demolition of slums, from village life in Egypt to urban life in Chicago, from animal survival in the jungle to the death penalty in western society.

It is a form of journalism, and an essential part of its purpose, like that of all journalism everywhere, is to communicate. Its subject-matter, in detail, may not always, or even frequently, seem exciting in anticipation—who would wish, on the face of it, to spend half an hour or so looking at the undramatic domestic life of a real and ordinary American salesman?—but the writers and producers of documentaries know that everything can be made exciting, granted the proper imaginative skills and the necessary technical resources. A fine documentary can be the most thrilling form of television, but a bad one, whether dull through laziness, or self-conscious or pretentious or too-clever-by-half, can be a real catastrophe. In the last twenty-five years we have had our share of both, but perhaps the success of B.B.C. documentaries in the television and film festivals of four continents, and the critical praise given to the best of them, might excuse a birthday boast that, on the whole, the documentary is one of Britain's principal contributions to creative

television, equal to her parallel contributions to the earlier media of cinema and radio.

Its importance in television output has long been accepted. Today the B.B.C. produces about a hundred documentaries a year,

with an audience that is never less than 2,000,000 (for subject-matter of a specialized kind) and is frequently more than twice the circulation of the most popular daily newspaper. In discussing documentary one is not therefore considering a form of television that appeals merely to the sophisticated, the socially conscious, or the culture vultures. Good documentary is in the best sense popular.

In function and technique it holds a position mid-way between drama on the one hand, and the topical reporting of 'Panorama' and 'Tonight' on the other. The difference between a play and a 'dramatized documentary'

(that is, a documentary played by actors) is a fairly easy one to define, and it is a difference of purpose. The writer of documentary drama needs more self-discipline than the dramatist, is much more the slave of his factual material, and his opportunities to develop character or to invent exciting situations of plot or of human emotion are severely restricted. At the same time he is expected to sustain an interesting 'story', to present interesting characters, and to create that element of suspense without which no television programme of any kind can be completely successful.

That the dramatized documentary has so frequently achieved all these things has been due to the combined skills of a team of writers and producers who have realized that it is not enough for each programme to be true; it must also *seem* to be true, and

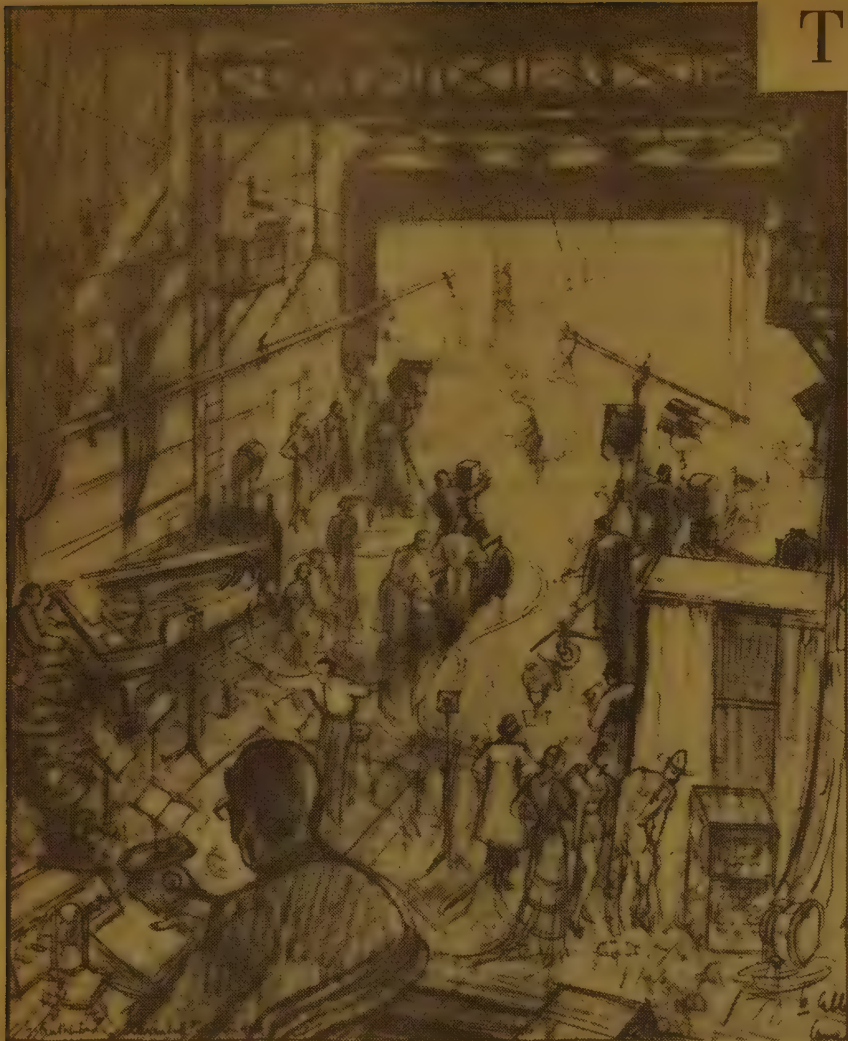
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A scene from 'Rock Bottom' on October 15, 1957: Richard Lincoln, an alcoholic (right), is brought to a cellar to join a group of surgical-spirit drinkers



# TWENTY-FIVE YEAR



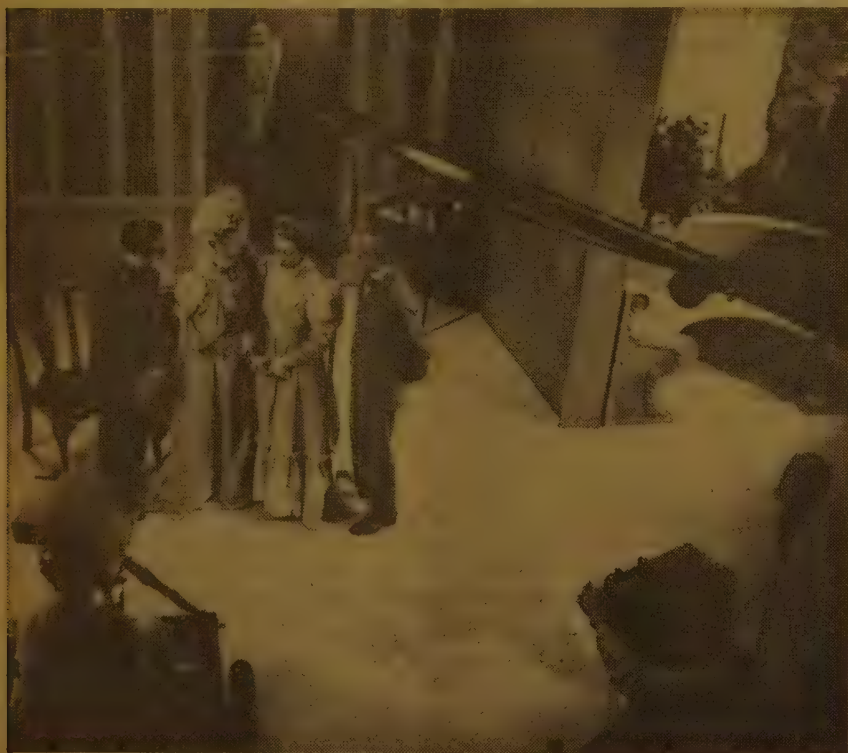
Televising a production at Alexandra Palace in 1936, the year the B.B.C.'s regular service started: a drawing made in the studio by H. Rutherford. A version of this drawing appeared on the cover of *THE LISTENER* on November 4, 1936, and inside was an article by Professor T. H. Pear entitled 'What Do We Expect from Television?'



Interviewing the Lord Mayor's coachman in 'Picture Page' on the evening of November 2, 1936, the day the service was officially opened



A still from the Mickey Mouse cartoon *Mickey's Gala Premiere*, the last item seen by viewers before the service closed down on September 1, 1939, for the duration of the war. The cartoon was included in the programme marking the reopening of the service on June 7, 1946



Televising a production of Oscar Wilde's *The Importance of Being Earnest* on September 6, 1938. Two cameras are seen in the foreground; in a modern drama production up to six can be used





## OF B.B.C. TELEVISION



tion by the Women's League of Health and Beauty being televised in the grounds of Alexandra Palace in 1937. For a programme of this kind the studio camera was taken outside at the end of a long cable



On August 27, 1950, the first television transmission across the Channel was successfully carried out when viewers saw celebrations in Calais marking the centenary of the sending of the first message by submarine cable between France and England: the scene outside Calais Town Hall during the broadcast. Today Eurovision can link sixteen countries



Above: the puppet Muffin the Mule (created by the late Annette Mills), for many years one of the most popular characters in Television Children's Hour. Left: a 'house-warming' party being televised in Children's Hour on May 21, 1950, during the first transmission from the then newly acquired studios at Lime Grove, Shepherd's Bush



Preparing to televise the Coronation procession of King George VI on May 12, 1937. In this photograph members of the Television Advisory Committee are seen at Hyde Park Corner inspecting the installation of one of the three cameras used; Sir Noel Ashbridge, then Chief Engineer, B.B.C., is up on the plinth. This was the first occasion on which a mobile television control van was used



In 1949 the Boat Race was televised along the whole length of the course for the first time by means of a camera operated from a launch. In this photograph the camera is trained on the Oxford crew at the start of the race



Preparing to televise the News; the newsreader is Robert Dougall. The daily news service, which started in 1954, is still broadcast from B.B.C. television's original home, Alexandra Palace





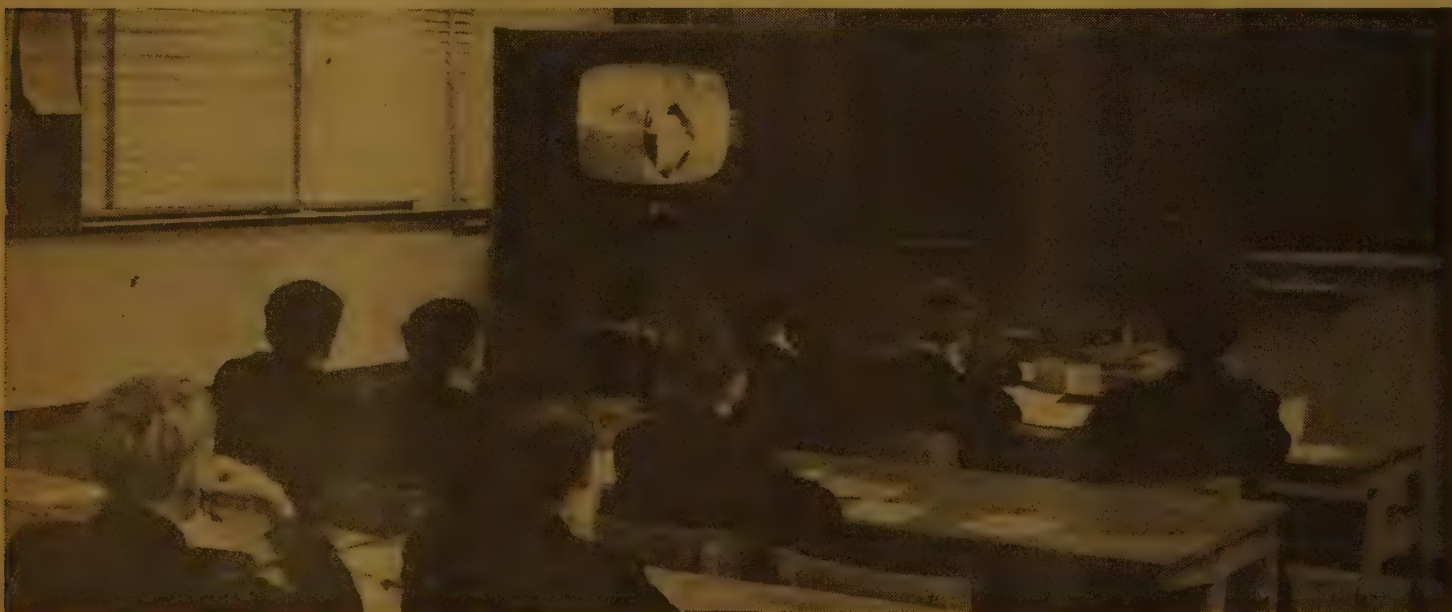
At the Coronation of Queen Elizabeth II on June 2, 1953, television cameras were allowed inside Westminster Abbey for the first time; it is estimated that 20,000,000 people watched the service. *Above:* Her Majesty, as seen on the television screen, after the Crowning; on her right is the Archbishop of York (now Archbishop of Canterbury). *Above, right:* a photograph showing one of the cramped positions occupied by the cameramen inside the Abbey



On October 28, 1958, the pageantry of the State Opening of Parliament by Her Majesty the Queen was seen by the public for the first time when the whole ceremony in the House of Lords was televised. *Above:* the Imperial Crown being carried to the Robing Room by the Marquis of Cholmondeley, Lord Great Chamberlain: a photograph taken from the television screen



The mourning scene from the television production of Federico Lorca's play *Blood Wedding* on June 2, 1959. In the centre is the distinguished Greek actress Katina Paxinou as the mother; on the left (standing) Marie Burke as the mother-in-law; on the right (kneeling) Rosalie Crutchley as Leonardo's wife



A class at Forest Hill School, London, watching a programme in 'For the Schools'. The service, which was started in 1957, is now viewed regularly in about 3,000 schools



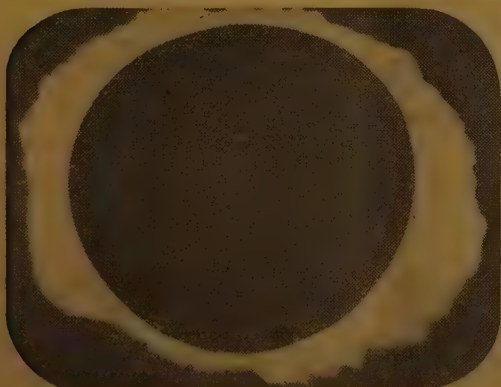


Television Centre, Shepherd's Bush, was opened on June 29, 1960, and the occasion celebrated by the staging in Studio 3 of a variety show called 'First Night'. Above: Arthur Askey, who took part in the show, standing in the centre of the vast floor-space of the studio. Four studios are now in use at the Centre



Left: televising *The Black and White Minstrel Show* from one of the studios of the Centre. This programme was awarded first prize (the 'Golden Rose') in the international television variety contest held at Montreux, Switzerland, in May 1961

Below: Richard Dimbleby speaking from Red Square, Moscow, in 'Panorama' on May 1, 1961. Earlier the Russian May Day celebrations were seen in this country by a direct transmission from the Soviet Union



An outstanding technical achievement was the televising of the total eclipse of the sun on February 15, 1961, from sites in France, Italy, and Yugoslavia. Above: the solar corona as viewers in this country saw it on their television screens





(continued from page 717)

this presents an infinitely harder task. Their skills are largely concealed. The audience of, say, 'Rock Bottom' was left with the belief that it had witnessed the real decline of an actual alcoholic, and the problem of alcoholism was no doubt what the members of that audience discussed among themselves when the programme was over. They did not, I suspect, talk of the qualities of Colin Morris's script or of Gilchrist Calder's production, and the fact that they did not do so is, ironically, the greatest tribute they could have paid them. Similarly, the 'characters' in 'The Course of Justice' were so recognizably real that it was hard to believe they were to any extent at all the creations of a writer, a producer, and a team of actors. When this illusion of reality is complete, then the success of the dramatized documentary is complete also, and the frontier which divides it from 'drama' is clear and unmistakable. On the other hand it would be foolish to deny that now and then this frontier has become blurred; the writer has yielded to the temptation to invent, the characters are insufficiently 'real', and instead of a documentary we have been offered a sociological soap-opera.

No doubt it is the occasional failure that has caused certain critics to complain that a programme whose dialogue is professionally written and whose characters are actors in disguise cannot in honesty be granted the title of 'documentary'. Indeed I am sure it would be generally agreed that documentary programmes should stick to real people and real places except when their subject-matter is such that the literal presentation of reality is either impossible or inadequate. Such occasions, however, are frequent. 'The Course of Justice', for instance, whose action was largely located within courts of law and whose characters were those who were accused and those responsible for the carrying out of justice, could hardly have been made in terms of the actual persons or places concerned. The same is true of the documentaries on alcoholism and prostitution. 'Strike' could never have been reconstructed in terms of the real strikers and the real management. For quite different reasons John Elliot's programme on advertising ('The Golden Egg') had to be dramatized and based upon a fictitious product.

There are also the many occasions when the natural reluctance of ordinary people to expose their deepest feelings in public, or to allow their personal problems to be laid bare before an audience of millions, force the documentary producer to disguise those feelings and those problems by a framework of fiction. Those who are unwilling to face a camera or a microphone (and who consequently would be inadequate performers even if they were persuaded to do so) are usually happy to talk in confidence to a sympathetic writer, on the reasonable understanding that their names are concealed and their environment disguised. On such occasions a documentary telefilm, using only the real people

in the real places, would be restricted to a half-truth, but a documentary that is played by actors has greater freedom, and if the writer has done his job honestly and well the result should be equally valid.

Nevertheless, the bulk of the B.B.C.'s documentary output accepts the strength and the limitations of ordinary people filmed against their own true backgrounds. Here the frontier is between the non-acted documentary (which is frequently a complete film) and the kind of television reporting which is the strength of 'Panorama' and 'Tonight'. The difference is partly of technique and partly of depth. The difference of technique is that the documentary



An assize court during a murder trial: a scene during the televising in 1951 of one of the programmes in the series 'The Course of Justice'

rarely uses the visible reporter, preferring to avoid anyone who stands between the audience and the subject-matter. The producer of the documentary aims to establish a direct communication between the people in his programme—lawyers or steelworkers or prisoners or presidential candidates or the sick or the unhappy—and the audience at home. The more complete this communication, the more satisfactory the programme, and the producer would argue that he can never hope to get the complete communication he needs if he relies upon the response which a skilful reporter can get from this man or that woman or that child. To the documentary producer the reporter gets in the way.

There is also the difference of depth. Nor do I mean merely length; for an item in 'Tonight' would not necessarily become a documentary by being three times as long. The documentary tries to dig deeper than the topical report can afford to do, to think in longer periods of time than this week's headlines, to explore in greater detail the varying relationships between people and the society they live in, and to accept the

value of the heart as well as the mind. The maker of a documentary is helped in this task by having more time in which to work; for before he can establish the direct communication between audience and subject-matter which he needs he must himself be steeped in that subject-matter, must become a personal friend of his real-life heroes and heroines, and must know enough about them to sympathize fully with their own outlook—which is not, of course, the same thing as agreeing with it.

If what I am writing here is true, then it should follow that the documentary is a complementary form of television to the News and to the topical report. The News gives us an item about racial violence in South Africa; 'Panorama' sends Robin Day to do a topical report which is a powerful interpretation of that news; Denis Mitchell makes three documentary films called 'The Wind of Change', which together illuminate both the News and 'Panorama', and do so by getting beneath the political surface and into the hearts and minds of men and women. The News reports a strike; 'Tonight' interviews management and unions; but only by a dramatized documentary could an actual strike be reconstructed and the deepest feelings of those concerned be brought to the surface. The News and the topical programmes covered the day-to-day progress of the parties and candidates of last year's American presidential election, and a complete documentary by Anthony de Lotbinière explored the backgrounds and biographies of the two candidates, thereby providing an illumination of a personal kind which added much to our understanding of that particular moment of recorded history. To this extent no documentary programme should perhaps be considered in isolation. Documentaries are part of television's obligation to reflect the contemporary scene. If they ceased to exist, then that obligation would no longer be adequately met.

The purpose of the documentary has always remained the same. Its progress has therefore been largely a reflection of technical development and of the increased resources on which the producer can draw. This development has increased the range, but it does not necessarily increase the quality; I doubt whether we have seen a better documentary than 'The Course of Justice', written over a decade ago by Duncan Ross, and a towering landmark by any standards. Yet the potentialities of the drama documentary have been greatly increased by the size and resources of newer studios and by the increased mobility of film cameras. The development of mobile sound-film units has made possible such documentary films as 'The Wind of Change', 'The Inheritors', 'Morning in the Streets', and the industrial portraits of Philip Donnellan. Similarly it was a revolutionary date in the history of television documentary when Denis Mitchell, in a 'Special Enquiry' on teenagers, first used a tape recorder to get closer to the deepest thoughts of ordinary people than anyone had ever got before.



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(Top right) Alexandra Palace, Television Transmitter and Studios.

(Above) Television Centre, Wood Lane, W.12.

(Right) Crystal Palace, Television Transmitting Station.



Some of the contracts carried out for the B.B.C. by HIGGS AND HILL LTD.

- 1932. Daventry, Northamptonshire: Broadcasting Transmitter.
- 1933. Droitwich: Long-wave Transmitter.
- 1934. Maida Vale: Broadcasting Studios.
- 1935. Alexandra Palace: Conversion to Television Studios and Transmitter.
- 1938. Broadcasting House Extension: (Foundation Contract)
- 1939. Wood Norton Hall, Evesham: Extensive emergency works
- 1941. Broadcasting House: Stronghold.
- 1944. Alexandra Palace: War Damage Repairs.
- 1949. Kingswood Warren, Surrey: Television Research Building.
- 1950. Windy Hill, Lancashire: Television Relay Station.
- 1951. Television Centre, W.12: Scenery Block.
- 1954. Crystal Palace, S.E.19: Television Transmitting Station.
- 1954. Television Centre, W.12: Restaurant Block.
- 1955. Paris Cinema, Lower Regent St., W.1: Alterations.
- 1956. Television Centre, W.12: Main Block.
- 1960. Television Centre, W.12: Alterations to Scenery Block.
- 1961. Television Centre, W.12: Commencement of East Block.

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It is this continuous interplay of technical resources and creative imagination which has determined the lines of documentary development so far, and will without doubt continue to do so in the future. If I were to seek a line of progress both in the past and in the years to come I would suggest that it lies in the endless attempt of the producer of television documentaries to get closer and closer to the feelings and opinions of ordinary men and women, and to harness each new technical development to this end. The most obvious difference between the documentary cinema of the nineteen-thirties and documentary television of today is that whereas the first was largely both objective and didactic, the second has become subjective and suggestive. Indignation has been replaced by tolerance, and argument by a more subtle analysis of the human condition. To a considerable extent, no doubt, this change has been encouraged by the physical and psychological conditions in which television programmes are viewed. The small family audience does not like to be shouted at.

The responsibilities of the writer and producer of documentaries to this vast audience of tiny groups are great, delicate, and sometimes difficult. They must be accurate and they must be fair, and in this age of pressure groups and high-powered public relations fairness and accuracy are not easily come by, and laziness can lead to grave sins of omission. The truth, once found, rarely pleases everybody, and to please everybody is rarely the road to the truth. There are also the temptations which lie in wait for any producer who is by nature more inclined to be effective than accurate; the temptation to underline the dramatic and to play down what may be both significant and dull; the temptation to use available methods of recording image and sound in order to create an excitement which



From the documentary film 'Television and the World', by Richard Cawston, shown on October 31 this year: *above*, portable transistor television sets in a Japanese factory; *below*, a magician in a Russian television programme for children



leads, however innocently, to a distortion of reality—the temptation, perhaps, to try to create a work of art. The result is too often pompous and pretentious. I do not myself believe that the documentary is necessarily a work of art, though it may now and then become one by accident. Art in documentary, like coke elsewhere, is a by-product, a thing discovered in the search

for something else; and what is really being sought is the communication of reality. The best documentary producers are the most modest and the least intrusive, men of whose existence the audience is unaware, men whose considerable imagination is controlled. Those of us who have worked for several years in documentary television are well aware of these pitfalls—which does not prevent us from falling into them more often than we would wish. We have toppled into the pit too often to enjoy the experience.

What, in detail, of the future? I believe we shall see more longer documentaries than we have seen hitherto. 'The Lawyers', 'Chicago', and such fine American films as 'Sit In' and 'The Trials of Charles de Gaulle' have already proved the staying-power of the hour-long documentary in depth. The recent sixty-minute film about the death penalty, and Richard Cawston's even longer survey of 'Television and the World' are likely to be just the first of a long line. I believe also that we shall see more examples of documentary (and documented) history. I feel sure that we shall also see more documentaries in which all the technical resources—studio, film, 'live' outside broadcast, video tape, and international relay—are harnessed to a single theme, a development of the method used with such dramatic effectiveness in Aubrey Singer's ambitious introduction to the International Geophysical Year.

But this is crystal-gazing. What is certain is that documentary will continue to be an essential part of the programme output of British television for the next twenty-five years at least. It will remain so for as long as television continues to honour its obligation to reflect to the full the world we live in, and for as long as its enormous audience continues to find in that reflection a source of pleasure as well as knowledge.

## Past and Future in Television Engineering

H. T. GREATOREX, Assistant Head of Engineering Information Department, B.B.C.

TWENTY-FIVE YEARS ago the B.B.C. began the world's first public high definition television service. This embryo service, operating at first for about one hour each evening, was available to a quarter of the population of the United Kingdom from the single transmitting station at Alexandra Palace, in north London. However, by 1939, when the service closed down just before the war, there were only some 23,000 television receivers in the hands of the public; this in spite of the fact that about 3½ hours of programmes a day were then being transmitted, many of them outside broadcasts of wide appeal.

The suspension of the service during the war provided an opportunity to take stock of the situation, and in 1943 the Government

appointed a committee under the chairmanship of Lord Hankey to prepare plans for its reinstatement after the war.

British television had reached by 1939 a stage of technical development that comprised all the essentials of a practical and economic television service. There was therefore no reason for changing the fundamental techniques, but one big question which the Hankey Committee had to consider was whether or not to recommend that the service be restarted using the same standards as those adopted before the war, in particular the number of lines of which the picture was composed. At that time no alternative system giving appreciably higher picture definition had been developed in any European country and it was recognized that some years

of research and development would be required before a service on a new standard could be made available to the public. The Hankey Committee, therefore, recommended that the service be resumed on the same 405-line standard that was used before the war. The Committee also recommended that television should be extended as soon as possible on the same basis to the most populous centres outside London.

The first post-war Government accepted these recommendations and the television service reopened on June 7, 1946, using the pre-war system (405-lines, 25 pictures per second with 2:1 interlace, positive modulation and AM sound). The question of standards was reviewed during the next two years and the Government decided in 1948 that no change should be made.



A plan for nation-wide coverage was prepared by the B.B.C. and approved by the Postmaster-General. The plan envisaged five high-power television stations serving London, the Midlands, the north of England, central Scotland, and south Wales with part of the west of England. The chief centres of population lying between the areas covered by these five stations were to be covered by five medium-power stations. By August 1952 the five high-power stations were in operation and the coverage had been extended to 81 per cent. of the population. The original Alexandra Palace station was replaced in March 1956 by one of higher power on the Crystal Palace site in south London.

At the present time the B.B.C. has twenty-five television stations in operation covering very nearly 99 per cent. of the population. The Corporation is aware of its obligations to serve the more remote and sparsely populated areas where there is a special need for broadcasting services. Extending television to these areas is a formidable task as many of them are mountainous, and the numerous additional transmitting stations required have all to be fitted into the five channels allocated to the B.B.C., that is, channels 1-5. So far twenty-five additional relay stations have been approved in principle by the Postmaster-General, of which two are already in operation. It is planned to complete them all by about the end of 1963, bringing the coverage up to 99.4 per cent. of the population, and further stations are envisaged.

The B.B.C. has designed equipment for these relay stations, which receive the sound and vision signals from another station and retransmits them on a different channel. The equipment, which is housed in watertight cabinets, is comparatively simple and reliable and operates without staff in attendance.

An overriding factor in planning the coverage of a television service is the limited number of frequency channels available. These channels are grouped together in a number of frequency bands (both Very High Frequency and Ultra High Frequency) and those allocated to television and applicable to the United Kingdom are as follows:

Band	Frequency Range Mc/s	Remarks
Band I (V.H.F.)	41-68	Five channels (1-5) for B.B.C. television service
Band III (V.H.F.)	174-216	Eight channels (6-13) available in the United Kingdom, of which five are used for the I.T.A. service
Band IV (U.H.F.)	470-582	Not yet used in the United Kingdom
Band V (U.H.F.)	606-854	Not yet used in the United Kingdom

<sup>1</sup> A further conference was held in Stockholm in May and June 1961 to revise, where necessary, the 1952 plans for the V.H.F. bands and to allocate frequencies in the U.H.F. range.—H.T.G.

In planning national coverage it was expected that frequencies in Band III allocated to the United Kingdom in accordance with the Stockholm Plan of 1952<sup>1</sup> would be made available to the B.B.C. This has so far not been the case and it has, therefore, been necessary to accommodate all the existing stations and the large number of proposed relay stations in the five channels of Band I. The problem of co-channel interference

vision Centre at Wood Lane, in west London, was brought into service in June 1960, and there are now four main production studios in service as well as a Presentation suite which has its own studio. The two largest studios at the Television Centre each has a floor area of 8,000 square feet, compared with the 2,100 square feet of the Alexandra Palace studios; three more studios have been built but not yet equipped, and the largest of these will have a floor area of 10,800 square feet.

The B.B.C. has co-operated closely with British manufacturers in the development of television cameras, and was the first in the world to use 4½-inch image orthicon camera tubes. These have now largely replaced the 3-inch tube for outside broadcasts and are used in all the main studio cameras at Television Centre.

The B.B.C.'s specification for the cameras at Television Centre required a very high degree of stability that would enable one person to control electrically all the cameras in the studio, which is normally four. One other type of camera tube is used by the B.B.C., namely the vidicon. This works on an entirely different principle, using a photoconductive tube, and is used in telecine equipment, in studios of the 'interview' type, and for remotely controlled operation. A vidicon tube is also used in a small lightweight 'radio camera'.

A remarkable improvement in quality of picture has resulted from investigations by B.B.C. engineers into the performance required of lenses on television cameras, which is very different from that required of lenses used in photography. New methods of measuring the performance of lenses have been developed. Zoom lenses have been used in conjunction with television cameras for outside broadcasts since about 1949. Collaboration between B.B.C.

engineers and the manufacturers has resulted in a series of improved zoom lenses of reduced size and weight which together with a reduction in the minimum distance at which objects can be focused has made them suitable for studio use as well as for outside broadcasts. In the latest models, a variation in focal length from 4-inches to 40 inches is obtained in four ranges, any of which can be selected by the cameraman during transmission.

Telecine equipment for the transmission of films has undergone radical changes. Several improved types are now used for both 35-mm. and 16-mm. film, including two which enable the picture to be transmitted while the film is being run up to speed, starting on a cue from the studio while the film is stationary. The B.B.C. is the biggest single user of film in the



Aerial tower at the B.B.C. television relay station at Hastings. At its base are two watertight cabinets containing the 'translator' equipment for rebroadcasting on a different channel the sound and television signals received from another station. Inset: one of the cabinets photographed with its doors open

between all these stations is a difficult one and has required much planning effort and technical ingenuity on behalf of the B.B.C. to reduce it to a minimum. It has been possible to keep this interference within reasonable bounds, but its occurrence in certain areas for a proportion of the time and particularly at certain seasons of the year is unavoidable. Interference of a similar nature from stations outside the United Kingdom also seriously affects reception in certain areas.

Meanwhile, there has been a continual expansion of studio facilities since the war, coupled with the introduction of new and improved equipment and techniques. From 1949 onwards the B.B.C. has equipped a number of additional studios in London and in the main cities in the Regions. The first of the studios at Tele-



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TV in 1961—one of six EMI cameras at Studio 4, BBC Television Centre, London.



world, and the film department produces, in terms of footage, the equivalent of some 140 full-length feature films each year. Early in 1956 the B.B.C. purchased the Ealing film studios, which have since been used for making documentary films, film inserts into studio programmes, and other films apart from those needed by the News and Newsreel service, which has its own equipment based at Alexandra Palace.

The ability to record television programmes, both picture and sound, is an important facility in a television service. The B.B.C. began to use telerecordings on film as early as 1949 and has since then made many contributions to the advancement of the art.

The recording of television programmes on magnetic tape (known as videotape) is another recent development which gives pictures of excellent quality and has other important advantages. It provides the facility of immediate playback and saves the cost of the photographic film and its processing; the tape can, of course, be used again once the recording is no longer required. It has, however, the disadvantage compared with film that the recording is tied to the standards of a particular television system and cannot be reproduced by a television service which uses different standards unless some form of standards converter is used.

As long ago as 1952 the B.B.C. developed a standards converter which has been used to convert live pictures received over the Eurovision network from the French 819-line and European 625-line standards to the British 405-line standard.

Although the interchange of live programmes between this country and North America is not yet possible, there is a need to be able to exchange videotape recordings. The more difficult problem of conversion from and to North American standards, which involves a change in the number of pictures per second as well as in the number of lines per picture, has recently been solved. It is also possible to exchange short news films between this country and North America over the transatlantic telephone cable, using the cable-film system developed by the B.B.C. Using this system, a half-minute of film takes fifty minutes to transmit, but this enables news pictures to be shown to viewers on the other side of the Atlantic in a much shorter time than by any other means.

The exchange of television programmes between European countries was pioneered by the B.B.C. and Radiodiffusion-Télévision Française in 1952; at present, twenty television services in sixteen different countries are linked by the Eurovision network. The exchange of programmes is organized by the European Broadcasting Union. In 1960, the B.B.C. received 259 programmes from the Continent and sent 117 in the reverse direction. The first pictures from Moscow were brought to viewers in this country by the B.B.C. in April 1961 and programmes have since been exchanged in both directions as well as with other countries in the



A small 'radio camera' in use during an outside broadcast, 'Journey through Europe', linking ten nations on the occasion of the fifth anniversary of Eurovision, June 7, 1959



Production team in the control room of Studio 3 in Television Centre during the televising of the variety show on the opening night, June 29, 1960

Intervision (East European) network. An International Control Room has been equipped at the Television Centre to handle these programmes.

Great strides have been made in the development of the engineering side of the television service over the past twenty-five years. There are at least equal possibilities of development in the future and for some of these the B.B.C. has already carried out much of the preparatory work. For instance, work on colour television began in the B.B.C.'s laboratories as long ago as 1946. Since 1955, experimental colour transmissions have been radiated from the B.B.C.'s London television station outside normal programme hours, using a system adapted from the one devised in the United States by the National Television System Committee (N.T.S.C.) in 1954<sup>2</sup>. We in Britain have thus acquired experience of colour transmission, and the radio

industry is developing colour receivers. Their cost is likely to be high; in the U.S.A. colour sets cost from £200 (without purchase tax) while in Japan they cost twice as much.

If the full potentialities of television are to be exploited, it will be necessary to develop the U.H.F. bands, which have so far not been used for television in this country. The use of these bands will be essential if the Government should decide that we are to adopt the 625-line standard now used in the greater part of Europe and also if there is to be more than one additional television programme in this country. The B.B.C. has, therefore, studied over a prolonged period the properties of U.H.F., including such vital matters as the coverage to be expected of a high-power transmitter operating in Band IV or V and the degree of interference likely to arise through

two or more stations sharing the same frequency channel.

Comparisons have been made between the reception of 405-line pictures in Bands I and V and between reception on 405 lines in Band I and 625 lines in Band V. The results of this work, in which a number of other organizations collaborated, have been published by the B.B.C.<sup>3</sup> The investigation is to be extended in 1962 to the transmission and reception of 625-line colour television in Band V. Looking further ahead, we can look forward to inter-continental television, perhaps in colour, using links made possible by earth satellites or special cables laid under the oceans.

Other illustrations and further information about the subject will be found in *B.B.C. Television: a British Engineering Achievement*, second edition (revised), published by the B.B.C. at 3s. 6d.

<sup>2</sup> Sproson, W. N., Watson, S. N., and Campbell, M.: *The B.B.C. Colour Television Tests: An Appraisal of Results* (B.B.C. Engineering Division Monograph No. 18, 1958); Atkins, I. R., Stanley, A. R., and Watson, S. N.: *A Survey of the B.B.C. Experimental Colour Transmissions* (B.B.C. Engineering Division Monograph No. 32, October 1960).

<sup>3</sup> *Television Field Trials of 405 and 625 Line Systems in the U.H.F. and V.H.F. Bands 1957-58* (B.B.C., May 1960).





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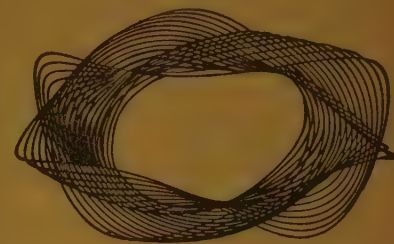
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# The 'Heroic Age of Broadcasting'

By CHARLES WILSON

*In this talk Mr. Wilson considers 'The Birth of Broadcasting' by Asa Briggs (Oxford University Press, 42s.), which is the first volume of 'The History of Broadcasting in the United Kingdom'. Both illustrations on this page are taken from Professor Briggs's book*

THE FRONTIERS of nostalgia are always catching up with us. Quickly, in recent years, they have moved from Victoriana, through Edwardiana, to the 'twenties: until beads, bangles, and *The Boy Friend*, have again become the background to our existence. Wireless breathed that same air. What could be more nostalgic than the memories of home-made coils stuck together with sealing wax, of malodorous and corroded batteries, of yards of tangled leads that made mockery of the name wireless, of the horrors of oscillation? These are the years covered by Professor Briggs's first volume. He calls one chapter of it 'The Wonder of Wireless'. Words like 'witchcraft', 'magic', 'mystery', 'uncanny', were freely and not idly used to describe the new phenomenon, demonstrated at village fetes and public gatherings. The nineteen-sixties may smile at the naivety. But it is we who are wrong, not they: not merely because familiarity has bred contempt, but because specialization has bred ignorance. The average listener then was also his own engineer. How wrong was Lord Riddell, the press lord, who denounced wireless as a 'negation'. It was precisely the idea of telephony without wires that gripped the imagination. Wireless was, and is, a better word than radio, a meaningless, colourless American import.

So the interest of the 'twenties is not just nostalgic: it is fundamental. The years 1922 to 1926, with which Professor Briggs is mainly concerned, were vital, formative years, when experiment swiftly transmuted wireless from a

technical invention into a workable system and then into a great organization of mass communication of incalculable power for good or evil. In the early 'twenties, few people foresaw the future of wireless as a medium of entertainment, news, or education, and among those who did, an important element did their damndest to stop it. The enthusiasts were the experimenters—the engineers who transmitted and manufactured, the growing body of amateurs.

Not all the efforts of the Post Office or the Service departments could liquidate the wireless amateurs. They thrived and multiplied and organized protective societies. The security experts retired, still mumbling their prophecies of doom. The enthusiasts obtained their licences to transmit and receive, though an applicant still had to prove himself a 'man of good character'. Transmitting, like receiving, was an unspecialized business in the early days. Because it was still technically a phase of rapidly advancing experiment, the early broadcasters were the engineers. I doubt whether popular opinion would regard the engineer in general as either versatile or imaginative. In that case popular opinion is wrong. The great engineers in decisive phases of technological advance have always been men of striking originality and versatility. There was more than a touch of both in the band of pioneers from the Marconi Company, and other companies, who carried out much of the early experimental work in wireless. From their ranks came many of the familiar figures of the British Broadcasting Company. If you were not versatile, enterprising, and creative there was no room for you. Their ability to act, clown, sing, announce, be 'Uncle' in 'Children's Hour', as well as carry out engineering duties, gave early broadcasting much of its flavour. In a period where wireless tech-



'Good evening, Everybody. X X X calling! We will now have a Fugue'

nology was changing dramatically, the engineer remained the key man. So when the B.B.C. finally took shape in 1922, it was an engineer, a former general manager of Beardmore's, who was appointed its first general manager.

He was Mr. J. C. W. Reith, a Scot of Aberdonian ancestry: a son of the manse. His comment in his diary was characteristic: 'I am profoundly thankful to God for His goodness in this matter. It is all His doing'. Of him, Professor Briggs writes that 'he did not make broadcasting but he did make the B.B.C., commanding it for its first four years in the same way that a captain commands a ship'.

When the Postmaster-General described the character of the British Broadcasting Corporation, which succeeded the old Company in 1926 to 1927, he said:

I want to make this service not a Department of the State, and still less a creature of the Executive, but as far as is consistent with Ministerial responsibility, I wish to create an independent body of Trustees operating the service in the interest of the public as a whole.

And it is this kind of public corporation which has been seen by a number of students of recent institutional development as one of the most important innovations of the present century. Yet, as Professor Briggs shows in his admirably clear analysis of the four years that preceded the first charter of 1927, the corporation rested on the foundations of the commercial company that preceded it. Without the experience of those years it could never have taken the form it did, and the history recorded in this first volume *must* be more fundamental than anything that follows. It is also more fascinating, because it was unpredictable and improb-



A cartoon by David Low published at the time of the General Strike

Both cartoons previously appeared in 'This-is London', by Stuart Hibberd (Macdonald and Evans)



able, the antithesis of what any prophet or planner would have forecast in 1922.

Why did the British Broadcasting Company come into being? Partly because officialdom took fright, partly because business men wanted to make money. The government (via the Postmaster-General as the Minister traditionally responsible for the nation's communications) was alarmed by what had happened in the United States. There, by May 1922, 300 wireless stations were already jamming the ether. If Britain were to go the same way, the situation here would be far more serious. On the other hand the big electrical manufacturers, who had carried out the bulk of experimental broadcasting so far, were anxious to see their markets expand. They would only do so if properly organized broadcast programmes were available, and—some of them believed—if they were protected against competing imports of equipment from abroad.

How were these public and private interests, so fraught with potential conflict, to be reconciled? American example persuaded all but a few last-ditchers of *laissez-faire*, such as Lord Beaverbrook, that the solution did not lie in unrestricted freedom. From the complicated, confused, and sometimes rancorous discussion that followed between the government and the manufacturers, there finally emerged the idea of a company representing the manufacturers and working under rules prescribed by the Post Office. This was the B.B.C. It was to be financed by licences from listeners authorized by the Post Office, by royalties on equipment which could only be used if made by firms participating in the B.B.C. The new company was to operate wireless stations which would transmit programmes of news and entertainment. The driving motive of its creators was nevertheless commercial—the expansion of the wireless market. The fascination of the following years lies in the way this essentially commercial enterprise was transformed into a national institution that became, almost overnight and by a natural evolution, the British Broadcasting Corporation we know today.

### Credit to the Electrical Industry

From the interminable negotiations involving the Post Office, the service departments, the electrical industry, the news agencies and press interests, and the entertainments industry, only one group seems to me to emerge with real credit: the electrical industry. A succession of Postmaster-Generals shuffled backwards and forwards, by turns cautious and obstructive, and more than once abandoning the new baby to financial exposure. Only one comes out well. For the rest the story reveals government bureaucracy at its worst. It was providential that the Post Office never aspired to a positive role of direction in broadcasting. But it is a hideous object lesson of what may happen where Whitehall does claim a directing role in a new technology.

The service departments were merely obstructive. The bosses of the press and the entertainments industry were without vision or even intelligent self-interest. If they had had their way, there would have been no programmes to broadcast. Broadcasting was simply a rival to be squashed.

We come back to the manufacturers, the partners and shareholders in the British Broad-

casting Company. Of course they were self-interested; but their interest was in expansion not restriction. There were some sharp tussles in defence of their patents and so on. But what seems to me to have been so immensely to their credit was that they were willing to let broadcasting grow organically and with the least interference from them. Their new company was criticized as a monopoly. But they replied, correctly, that any manufacturer could join in. They dropped the idea of royalties on equipment. Above all, they had the sense, once they had chosen a head for the B.B.C., to let him get on with his job. More and more they retired from active intervention in the affairs of the B.B.C. They made little or no profit out of it. Professor Briggs adds that they were not allowed to, for their dividends on capital were fixed by government and no capital gains were possible. The risks—and who in 1922 knew what they might be?—they bore for nothing. I believe the engineers come out of it well.

Yet all would have been different had they not made an inspired choice of leader in 1922. If the industrialist creators of the B.B.C. had lost confidence in John Reith, their graceful withdrawal from the direction of broadcasting might have been at least delayed. And in any contest with the Post Office they had the powers and patent rights to create serious difficulties. This was the first, and not the least, of the new managing director's achievements. Always scrupulously loyal to his employers, he made it possible for them to contemplate broadcasting as a public service in which they had no direct control.

### Basic Principles

He quickly formulated his basic principles about broadcasting. First, it was not to be exploited merely for entertainment. To have done so (John Reith wrote in 1924) 'would have been a prostitution of its powers and an insult to the character and intelligence of the people'. Secondly, to serve the country on a nation-wide system the B.B.C. must have a monopoly of control: for technical reasons no other system could be contemplated. Thirdly, to maintain its standards there must be proper financial support. On this issue Reith battled against a succession of P.M.G.s. They insisted on retaining a high proportion of licence money as a source of income, paying the B.B.C. only a fixed sum. This combination of G.P.O. parsimony and press hostility had one interesting by-product: the *Radio Times*. Press boycott of wireless programmes brought it into existence: it lived to prosper, and the profits saw the B.B.C. over some lean times.

More listeners, expanding programmes, more exacting standards of judgment: all meant more staff. Nearly a third were still engineers, but gradually, inevitably, specialization set in. As the company acquired its own orchestras and plays became more frequent, the engineers were joined by minstrels and strolling players as well as by administrators and clerks. To this versatile but motley collection, John Reith managed to communicate a high sense of corporate responsibility. More than that, he created what in modern jargon would be called a public image of the B.B.C. Programmes moved with smooth efficiency (I cannot ever remember one going seriously wrong) behind a screen of anonymity. In a revealing passage written as early as 1924,

Reith explains his conscious aim in keeping the broadcasters 'aloof and mysterious'. It ends: 'A place in the stars is more important than a place in the sun'.

He was right and highly successful. He understood the psychology of a British audience perfectly: he attempted, and in large measure achieved, ideals of broadcasting through a conscious, subtle, and intelligent form of showmanship. The fact that it avoided the brash and alien salesmanship of modern television and broadcasting should not deceive us into imagining there was no showmanship. His methods coaxed into existence some of the most brilliantly successful broadcasters: A. J. Alan, for example—perhaps the greatest master of microphone technique—Sir Walford Davies, Percy Scholes, Oliver Lodge, Dick Sheppard. Their particular effect could not be repeated today. They were men of a moment in time when wireless had a special significance to listeners.

### Bridge between Ignorance and Culture

Many of the programmes were of the unashamedly popular type but they led, I am sure, many listeners to an appreciation of higher forms of music and entertainment. They formed a kind of bridge between ignorance and culture. It was John Reith's genius to seize that moment and exploit his chances. Paradoxically, he succeeded in keeping the popular image of the B.B.C. a friendly one. Perhaps it was his best achievement. There is a modern tendency to criticize it as based too exclusively on upper-middle-class values. So it was. Nobody has yet succeeded in basing broadcasting, even less television, on the values of the working class, whatever they may be. It has become plain that when the image of Dr. Arnold is deposed in England its place is usurped not by any splendid image of the common man as envisaged by angry young middle-class playwrights, but by the cardboard figures of the Mayfair advertising agent and the lower kinds of journalist. We may be thankful that John Reith was determined from the start to give what he called 'a conscious social purpose' to broadcasting.

Whether the specifically educational programmes (to schools especially) were as successful as they might have been seems to me doubtful. Education means active participation by pupil as well as teacher. I do not know whether this was sufficiently understood. But Reith's refusal to truckle to the idea of 'giving the public what it wants' meant that the B.B.C. produced programmes that enormously enriched the lives of millions. They avoided both the shoddy vulgarity that marks many modern wireless and television programmes and the bogus cultural pretensions with which commercial broadcasting's vulgarity is occasionally punctuated. They did not grovel, or indoctrinate, or shout: they did, I believe, encourage people to think independently.

When this volume ends the struggle was by no means over. The story of the General Strike, told with scrupulous fairness here, illustrates how difficult Reith's position was. The government would not only not give him his freedom to control broadcasting policy. It would not even give him enough licence money to finance it. The volume ends with John Reith still smarting with disappointment over the Charter, while the Post Office and the Treasury combined in a final characteristic gesture of meanness to ques-



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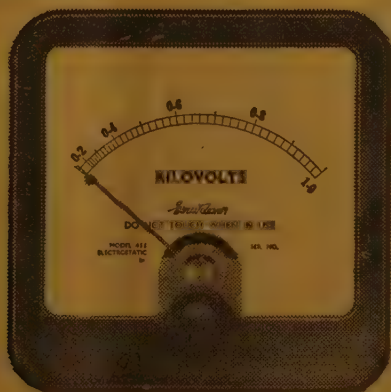
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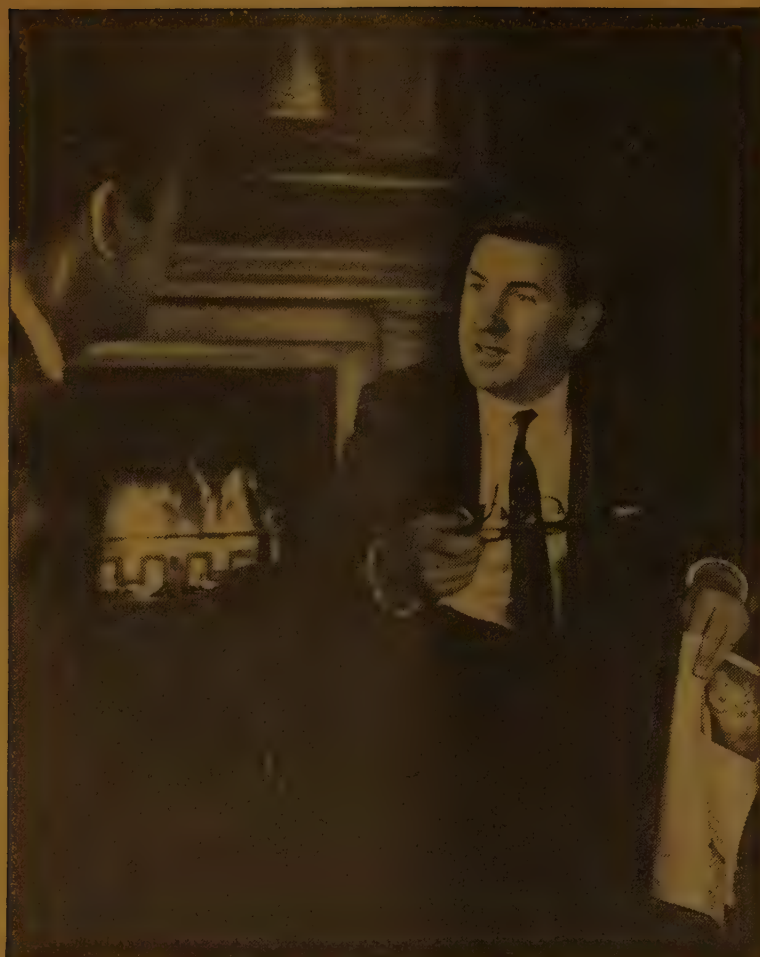
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## *This weekend in* **THE SUNDAY TIMES**

### **WORLD GOVERNMENT OR THE 'DOOMSDAY MACHINE'?**

**BERTRAND RUSSELL** on Man's Choice for H-Age Survival

When modern man shed his ignorance of nuclear science did he also shed most of his chances of survival? Or has he still one last chance — WORLD GOVERNMENT? **BERTRAND RUSSELL** — a man of brilliant intellect and controversial opinions — who has revived the role of the philosopher as a public figure — this Sunday poses these vital questions to a world threatened with nuclear annihilation. He examines the colossal problems facing an organisation governing all the nations of the world. Would there be danger of a World Army insurrection aimed at installing a World Dictator? . . .

### **TEACHING TEENAGERS HOW TO SHOP WISELY**

Up . . . up . . . up . . . go earnings and pocket-money of that important section of our society, the **TEENAGERS**. Their money goes on everything, from "pop" records to the latest clothing fashions, from magazines to motor-bikes. Manufacturers and Advertising men treat them as a valuable and specialised market. Their purchasing-power is everywhere wooed — and often won. This weekend in our *Mainly for Mother* section, Elizabeth Longford (better known as **LADY PAKENHAM** and herself the mother of eight children) offers parents sound advice on how to guide the spending habits of their teenagers.

### **PERSONAL TRAGEDY AND PUBLIC TRIUMPH**

*Sir Geoffrey de Havilland's own story*

**SIR GEOFFREY DE HAVILLAND** (known as "The Father of British Aviation") has given everything to his life's work. While his professional achievements were winning him world acclaim tragic shadows fell across his private life. Two of his airmen sons were killed while continuing his battle to conquer the skies. . . . Then his giant Comet jets — hailed as a shining symbol of British air supremacy — met with a series of disasters. This Sunday **Sir Geoffrey** tells in his own words the story of those brilliant — and bitter — years.

### **Munich 'Peace Note' — Triumph or Humiliation?**

*IAIN MACLEOD* on Chamberlain

A scrap of paper — the now historic "peace note" which **NEVILLE CHAMBERLAIN** waved triumphantly after his Munich meeting with Hitler — has become a symbol of that fateful year which preceded the Second World War. Chamberlain's critics saw it as evidence of Hitler's cynical duping of a British Prime Minister. But **IAIN MACLEOD** — in his new and challenging biography of Chamberlain — sees it as evidence of Chamberlain's desperate awareness of Britain's need for breathing-space to prepare for the coming holocaust. This penetrating insight into the nature of the "Man of Munich" appears exclusively in **THE SUNDAY TIMES** this Sunday.

**THE SUNDAY TIMES**  
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tion the right of the retiring directors of the old company to an honorarium of £200.

Professor Briggs has unravelled the tangled threads of invention, diplomacy, administration, and personality with admirable skill. This is neither Blue Book nor scrap book. It is comprehensive history, scrupulously but readably written. Inevitably the story is in large measure Lord Reith's story. It is dedicated to him. It draws freely on his diaries and his help. The author lets him speak for himself. No one could do it better. As a portrait of the architect of a

great institution it is excellent. The inner man I see less clearly. One senses his immense moral force, but I should have liked to know more from other sources of his impact on his colleagues and his opponents. The edges of some of these famous controversies seem to have been a little smoothed off.

There is the old controversy of the monopoly he created. I do not think it necessary to re-inforce the case against the *laissez-faire* alternative. But there is one aspect of later broadcasting that seems to me vital from a social as well as

a cultural standpoint. That is the problem of regional broadcasting. Professor Briggs says relatively little about this. But the local stations were immensely important in the early days. Why in Britain does everything in the world of the arts nowadays end up in the hands of a tight London establishment? Why did the B.B.C. join with the rest in wasting and starving the rich heritage of talent, intelligence, and enthusiasm that exists in the provinces? These are questions vital to the social health of our nation. —*Third Programme*

## Letters to the Editor

The Editor welcomes letters on broadcasting subjects or topics arising out of articles printed in THE LISTENER but reserves the right to shorten letters for reasons of space

### Nansen the Humanist

Sir,—In his talk on 'Nansen: the Humanitarian' (THE LISTENER, October 19) the Rt. Hon. Philip Noel-Baker paid a moving tribute to the man who was known in his lifetime as the conscience of Europe. But there was one important point that he failed to mention. Nansen's tireless devotion to the relief of human suffering was inspired by a humanist philosophy of life that had no place for supernatural religion. In the words of his daughter, he believed that 'God does not exist, and there is no life hereafter. There can be no purpose in life other than to use one's faculties and exploit one's opportunities for the benefit of future generations'. (Liv Nansen Høyer, *Nansen: a Family Portrait*, page 55). There was no religious ceremony at Nansen's funeral.

In a short broadcast, of course, it is impossible to refer to everything. But if this greatest of humanitarians had been a Christian, one somehow feels the fact would have been mentioned.

Yours, etc.,

Aberdeen

MARGARET KNIGHT

### Queen, Pope, and Council

Sir,—While I appreciate the spirit in which Father O'Dwyer's talk (THE LISTENER, October 26) was given, a truer perspective of the situation in England 300 years ago would have been conveyed if the thirty Roman Catholic prisoners in the Tower had been weighed against the hundreds of Protestants who were cruelly tortured and put to death under Elizabeth's predecessor, and also against the fact that, as even Father O'Dwyer cannot conceal, Elizabeth was surrounded and her throne threatened by papal intrigue. Her marriage to a Roman Catholic consort would naturally have suited the Pope down to the ground as the least troublesome way of re-establishing his sway in England. That resort to forceful means for the attainment of this end was regarded as legitimate, more subtle measures having failed, is proved clearly enough by the despatch of the Spanish Armada under the papal blessing in 1588.

As for the ecumenism of Pope Pius IV and the Council of Trent, it is sufficient to remind Father O'Dwyer of the Tridentine anathemas which were hurled against the central doctrines of the Reformation and which remain in force to this day. Desirable as Christian unity is, to

mean anything it must be unity in depth, that is, in the truth. An essential preliminary to its achievement would be the withdrawal of the anathemas of Trent and the relaxation of the absoluteness of the papal claims (which should involve the permission of reforming movements within the Roman Catholic Church itself).

Yours, etc.,

London, W.8

PHILIP E. HUGHES

### To Teach the Teachers Wisdom

Sir,—As Mr. Peter Sykes (THE LISTENER, October 19) is no doubt aware, short courses on teaching technique are also used in this country. When I was teaching I attended one in the north of England in 1958, upon science in modern schools. However, useful as they undoubtedly are, these courses are at best a device to help remedy one of those shortcomings which stem from a lack of resources devoted to education.

Until teaching is at least as remunerative as other learned professions or as is graduate employment in industry, schools will have to take what they can get in the way of staff. Until funds are devoted to systematic research in education we must put up with methods equally unadapted to the capabilities of a majority of pupils and to the requirements of modern life.

Mr. Sykes suggests that chemistry teaching suffers from too much attention to detail at the expense of principles, because the latter are much harder to teach. This is perhaps true of most science teaching and also that of some humanities. From personal experience I would suggest that it is quite common to realize that there is a unifying pattern embracing many different studies only when this realization is too late to affect one's formal education. For example, the concept of the universe as matter/energy in its various forms is one that I grasped only after many years' unrelated study of chemistry, physics, and biology. Similarly, history became really significant to me, when, long after having left school, I was introduced to the philosophical approach by which all the diverse racial, political, religious, economic, social and cultural strands fitted into a coherent pattern of human evolution.

However, this is by the way and no doubt it will be argued that such broad approaches to

learning are too abstract for the very young and the less intelligent, which raises the more important question of the capacity of children for learning. To what extent is the limiting factor one of intelligence and to what extent one of psychology? If the latter is a vital consideration, how early must the child be conditioned to forestall the '3-C' inferiority complex?

It is apparent that the economic and social implications of continuous technological advance, not to mention the demands of a presumed pursuit of civilization, require that everyone should be as well educated as his inherent potentialities permit. This involves, among other things, acquaintance with a range of subjects for which there is at present no room in school curricula. When it has been generally appreciated that we must spend much more than we do on education, there might be good grounds for instituting a system of full-time, preferably residential, colleges of further education for all school leavers. There they could pursue, either as a finishing course or as a preliminary to university entrance, such studies as elementary philosophy, politics, economics, sociology, psychology, aesthetics and so forth, some understanding of which is equally valuable to an informed choice of career and to responsible citizenship.

Yours, etc.,

London, N.W.11

P. R. BUTCHER

### 'The Dregs'

Sir,—Mr. Cammaerts (in his letter in THE LISTENER of October 19) criticizes me for maintaining that there is evidence of average pupil examination-design. He says that it is 'certainly not in the Beloe Report'. This is an extraordinary statement since this examination and its design is the whole burden of the Report. May I quote?:

The conduct of the examinations (aimed at the abilities of 40 per cent. P.C.) should be delegated in each case to a committee composed mainly of serving teachers, who should be advised on syllabuses and papers in particular subjects by panels of teachers from schools using the examinations [page 48].

What, at this stage, could be more explicit than that?

Mr. Cammaerts makes an Aunt Sally of English and arithmetic as examination subjects, and of course he is perfectly right about their in-



adequacy. Is it not the case that English and arithmetic are *not* subjects but abstractions taken from other subjects? It can be well argued that there are good grounds for dropping English entirely as an examination subject at the age of sixteen in favour of the applied English of literature, history, geography, and science. There is an analogous case over arithmetic. This is not a matter that militates against examinations as such.

It should be pointed out that Professor Ford, besides advocating individual assessments, also wrote:

Yet it seems that there are more than fifty localities running their own examinations and a good deal of evidence that these local schemes preserve the school's independence at the same time as raising its level of achievement [*The Guardian*, 5.9.61].

He therefore argued a case for 'local group examinations, externally assessed' rather than regional ones. And since this, as he remarks, is also the Minister's view, who is to say that such will not be the end-product of Beloe? It admits of the examination principle, and that is what is really at issue.—Yours, etc.,

Cambridge

PETER CADOGAN

### Teachers in 'Tonight'

Sir,—Most of your viewers will have admired the courteous and restrained way in which Sir Ronald Gould, General Secretary of the National Union of Teachers, met the quite unwarrantable provocation and rudeness on what gave an impression of being a lunatic fringe of the teaching profession. Some inquiry is called for into the selection of these people and why the majority opinion of the teachers was not represented among them. Discrimination is a strong word to use, but this programme reeked of it.

Yours, etc.,

Bath

J. H. BARNES

### Musical Snakes

Sir,—I venture to question whether Indian snake-charmers have quite so dangerous an occupation as Miss Norah Burke suggests (*THE LISTENER*, October 26). Cobras are easy creatures to catch; I have often done so, and indeed I always refused, when I lived in India, to pay a snake-charmer unless I, too, was allowed to catch the snakes.

Cobras seem easy to fascinate. When they sit up, with hood spread, they will sway to and fro if one waves one's hand in front and above their head, following one's hand or finger, making perhaps short darting movements but not striking through. Once their attention is gripped, one stills one's hand, perhaps with a finger directed down towards the snake, to give it a point of concentration. Then lower one's hand steadily over the head and hood; the latter deflates as one presses the snake's head down to the ground.

The thing to remember is to grip firmly, as cobras are apt to leave the hood very slightly expanded, and if one grasps gingerly, the animal may suddenly deflate, twist round in one's hand, and bite. But a firm grip (without hurting the creature) over the hood, with the other hand gripping the tail (which tends to paralyse the snake), enables one to capture a cobra quite simply. Admittedly, I never had the opportunity to practise on a wild cobra, and I fancy there may be truth in the belief that the snake-charmers slightly drug their animals. Russell's Vipers, when I have caught them, were always very sluggish, more so that the cobras; one could handle them like pieces of rope.

I dare say such methods as I have mentioned would be unsuitable with many other snakes; rattlesnakes, I believe, strike so rapidly that I expect it would be impracticable to catch them like cobras.—Yours, etc.,

Chichester

J. S. BLAKENEY

### New Setting of the National Anthem

Sir,—On reading Mr. Lockspeiser's paragraph devoted to Mr. Benjamin Britten's new setting of the National Anthem for the Leeds Festival (*THE LISTENER*, October 19), I was moved to violent protest. Let me be perfectly clear: the merits of the National Anthem are widely renowned, and Britten has tampered with the music in a way that immediately struck one as amateurish. The weak harmonies—'interesting'?—the surprisingly inept word setting, and the flabby figure on the side-drum are but incidental technical faults. The basic horror is the inflation of the second half of the tune, which not only completely upsets the rightful balance, but also has a ridiculously pompous effect.

It is to be sincerely hoped that this ungainly piece of misplaced Victoriana will be withdrawn immediately, and that Mr. Lockspeiser will not in future allow his musical receptivity to mislead him.

Yours, etc.,

Oxford

G. W. HOPKINS

### 'Traffle-gah'

Sir,—Your drama critic doesn't like the pronunciation Traffle-gah. He says it's pedantic, awkward for scansion (*THE LISTENER*, October 26).

Hardy wrote the poem (*The Dynasts*, pages 107-108); five times he printed it as 'Trafalgär'. How would your non-pedantic critic scan:

And we heard the drub of Dead-man's Bay,  
where bones of thousands are,  
We knew not what the day had done for us at  
Trafalgar.

Where did A. L. Lloyd go wrong?

Yours, etc.,

B.B.C., London, W.1

R. D. SMITH

## B.B.C. News Headlines

October 25—31

### Wednesday, October 25

American and British tanks in West Berlin move to border of eastern sector following the refusal of the East German police to permit American civilians to enter into East Berlin without showing passes

Members of the Trades Union Congress have talks with the Chancellor of the Exchequer about his proposal to set up a National Economic Development Council

In the Congo, Katanga and United Nations troops captured in last month's fighting are exchanged

The United Kingdom is to repay £100,000,000 to the International Monetary Fund by October 31

### Thursday, October 26

More incidents take place on border of East and West Berlin after Americans send an armed escort to accompany one of their civilians crossing into the eastern sector

A twenty-four-hour transport strike takes place throughout France

Talks about a pay claim for supply workers between the Electricity Council and the unions of the electrical industry break down; strike action is threatened

The 1961 Nobel Prize for Literature is awarded to the Yugoslav novelist, Ivo Andrić

### Friday, October 27

The bricklayers' strike at the Margam works of the Steel Company of Wales, ends after six weeks

American and Russian tanks take up positions facing each other across the sector borders in Berlin

Mr. Khrushchev in his final speech to the Soviet Communist Party Congress reaffirms his readiness to negotiate with the Western powers over Berlin

### Saturday, October 28

American and Russian tanks withdraw from the sector borders of Berlin

Jomo Kenyatta agrees to become President of the Kenya African National Union

### Sunday, October 29

A 'solemn appeal' not to explode a 50-megaton bomb is sent to the Soviet Government by the United Nations

In Greek general election the National Radicals, the party of Mr. Karamanlis, the outgoing

Prime Minister, win a clear victory. The Communists suffer a heavy defeat

### Monday, October 30

Russia explodes a nuclear bomb estimated to be of at least 50 megatons. A statement is made by the British Government deploring 'this wanton disregard for the welfare and safety of the human race'

The Soviet Communist Party Congress orders the removal of Stalin's body from Lenin's mausoleum in Moscow

Herr von Brentano, Foreign Minister of the Federal German Republic, resigns to leave the way clear for a coalition between the Free Democrats and the Christian Democrats

### Tuesday, October 31

The Queen opens a new session of Parliament. The Speech from the Throne includes plans for the Government to keep some national service men in the army for an extra six months

The Prime Minister says that radio-active fallout in Britain is not at present endangering milk supplies for babies

Augustus John, O.M., dies at the age of eighty-three



# The Listener's Book Chronicle

## Religion in the Soviet Union

By Walter Kolarz. Macmillan. £2 10s.

Reviewed by HUGH SETON-WATSON

MR. KOLARZ IS THE AUTHOR of two excellent books on the nationalities of the Soviet Union. In the present work he explores the still less known field of Soviet religious life. Here the searcher for truth is confronted with the great variety of religious groups in the former Russian Empire, the incomplete and tendentious nature of the published sources, and the remarkable indifference to religious problems shown by almost all non-Soviet writers on Soviet affairs. Mr. Kolarz has studied a mass of rare and mutually contradictory sources, and has fitted his evidence together with admirable patience and fairness, not content to discover the facts to the best of his ability, but seeking also with sympathetic imagination to understand the predicament of each community in turn. He has not only produced a reference book which will be useful for many years, but has made an important contribution to the knowledge of the world of the mid-twentieth century.

Three-quarters of the population of the Soviet Union belong to nations whose traditional faith has been Orthodox Christianity. Some twenty-five million more belong to nations of Muslim origin. The other main religions are the Armenian Church, Catholicism, Judaism, and Protestantism. Mr. Kolarz examines each of these in turn, and also has a chapter on the small Buddhist community. He also devotes a great deal of space to the many Christian and quasi-Christian sects, the number of whose followers is extremely uncertain but may be large. His chapter on the Baptists may be mentioned as especially interesting.

The Orthodox Church, as the church of the Russians, can associate itself with the Soviet State (as its earlier leaders did with the Russian Empire), and can take pride in the victories of the Russian nation on the battle-field, in the factory or in the laboratory. Since Stalin decided to use the Church to support his war effort in 1941, this is what the Orthodox hierarchy has in fact done. The other religious communities are associated with peoples whose loyalty to the state is basically uncertain, and have fellow-believers beyond the Soviet frontiers. This makes them suspect to the Communist Party, yet offers the government an opportunity of influencing religious groups abroad in favour of the Soviet cause. In Soviet Central Asia, Islam is denounced and persecuted, but carefully selected Soviet Muslim dignitaries travel abroad as Soviet propagandists, and entertain 'delegations' from Arab countries in Tashkent. The relationship of the official religious leaders to the Communist Party must be extremely complex. The outside observer can only guess, but one may doubt whether the protagonists themselves are sure. Infiltration is no doubt mutual: some religious leaders are simply communist agents, yet religious influence penetrates even into the Communist Party.

Decline of religion in the last forty years is largely due to the forces of urbanization and

secularization which are powerful in all industrial societies, and would have operated in Russia even if there had been no bolshevik revolution. The communists have made observance of religious festivals difficult, and the Bible and the Koran are difficult to obtain. But it is arguable that anti-religious propaganda and persecution have defeated their own objects. There is plenty of evidence of the survival of belief: the communist press itself is a more convincing witness to this than the superficial impressions of Western travellers. The Soviet leaders claim to believe that 'religious superstition' will die out as communism grows stronger. Mr. Kolarz gives grounds for thinking that it is communist dogma which will die out. Marxism-Leninism has not satisfied the spiritual needs which Soviet man shares with other men. The believer will say that, in the Soviet Union as elsewhere, God is working through human instruments, and will not be inhibited by the rules of governments or parties.

## Does Pornography Matter? Edited by

C. H. Rolph. Routledge and Kegan Paul. 18s.

This book, like others in its field, is up against the difficulties inherent in dealing with a non-existent subject. There is no such thing as 'pornography'—there is only matter with a sexual cast which someone, having been disturbed by it, is attempting to suppress. The company of experts mustered by Mr. Rolph (they include Sir Herbert Read, Geoffrey Gorer, Lord Birkett and Donald Soper) do their best with their subject, but on the prohibitors' terms: whereas they might have given us a more instructive book if they had approached the matter from the other end, and examined the motives, conscious and unconscious, which underlie the minority demand for the suppression of certain topics in art, literature, and experience. The shifting of ground with which the would-be censors themselves meet such inquiries has influenced most of the contributions: Sir Herbert Read tries hard to draw an aesthetic distinction between pornography and sexually orientated art: Mr. Gorer generalizes briskly (raising, among others, the very interesting point that when art becomes purely sexual there is a strong tendency for characterization to disappear, whether in writing or in painting) though some of his generalizations strike one as rash, and it seems odd to class Sanskrit erotic works such as the *Ananga-Ranga* with Aretina (sic) and the *Ladies' Directory* as 'writings about prostitutes'. His chief point is that 'the aim of pornography is hallucination', or more accurately the recreation of pleasurable experience recalled or imagined, and he rightly compares it with the hunting novels of Surtees or books about wine-tasting.

Perhaps the most satisfactory contributions are those of Lord Birkett, who is on a good wicket in describing the change in legal attitudes to obscenity, and Dr. Robert Gosling, who comes nearest to grasping the nettle, namely the factual truth or falsity of the idea that there is a class of production which should be suppressed because of its effects on public health.

He concludes by confessing disappointment

on coming after all this deliberation to the contradictory view that I want to be able to see pornographic works myself and at the same time want some censorship to be exerted in the society in which I live. In this my position is, slightly different from that of the censor, who only wishes to protect others. My patronage of censorship comes from a wish to live in a society that has some stability, and that therefore is taking some cognisance of reality—in particular, of the destructive forces that arise in a group of passionate men and women.

If only those forces were today expressed solely in sexual behaviour, or better, in sexual literature, how little, one might feel, we should have to worry about! No contributor, it is interesting to notice, is willing to be *advocatus diaboli* and defend the censorious in terms of their real motivation—which is to defend *themselves* against matter which threatens their unconscious adjustments. The squeamish have a case, however, if they were only frank about it: it could be argued that nobody should be compelled to witness scenes which disturb him unless by suppressing them we infringe more important public liberties: we warn them when snakes or surgery appear on television, and those who for identical reasons are upset by sex might possibly expect the same consideration. There seems to be a distinction here between books, which are voluntarily opened and can be voluntarily closed, and, say, posters. Germane to this is the Librarian's Daughter, the imaginary child whom it is necessary to protect. None of the contributors to this symposium gives us any hypothesis, let alone any evidence, about the possible effects of sexual representations on children at various ages—though surely this is a matter upon which psychoanalytic experience could tell us what to expect.

Two contributors, finally, bat for Christianity, Roman and non-Roman. They are both, like the preacher in the story, against sin. Of the two, Dom Denys Rutledge comes off slightly the better by drawing the distinction between law and private conscience which enables him to hunt with the Pope and run a short way at least with the opponents of censorship. Mr. Rolph sums up the confusion as best he can. One wishes heartily for a Martian, whose social and psychosymbolic taboos refer, say, to feeding instead of reproduction, to set the matter straight.

ALEX COMFORT

## The Modern Age. Edited by Boris Ford.

Penguin. Books. 7s. 6d.

At length the Pelican Guide to English Literature has ground to a halt, and we are now furnished with potted opinions on everybody from Langland to Larkin. Granted its assumptions, this is not quite as bad a book as some of its critics have made out. It is the assumptions that must be questioned. So far as it provides information of course it is useful; and it does provide a good deal of information, sometimes inaccurate and sloppily presented. There is much to be said for a handy and inexpensive reference book; but the Pelican Guides have also aspired



to be guides to taste; they are meant, as the preface says, to be 'works of criticism'. And since, in a work of this scale, there is no room for discussion, or persuasion, or the presentation of alternative points of view, criticism means a watch-committee vigilance and a profusion of unsupported judgments—'evaluations' or 'placings', in the current cant. A conception of criticism that includes neither generosity, nor enjoyment, nor a sense of history leaves only a meagre collection of negative virtues.

Professor Ford has always managed to scare up a few distinguished contributors, but in the main his team exhibits a rare combination of dullness and eccentricity, with the first decidedly predominant. This volume has some good things. The two introductory chapters, by G. H. Bantock and John Holloway, are sound, long encyclopedia articles—and just about as exciting. Donald Davie has a subtle exposition of Pound's *Mauberley*, and W. W. Robson a thoughtful footnote to Leavis's work on *Women in Love*. But the general impression is of a grudging tiredness, as though the contributors are too weary to put the gramophone record on again. Some of them have been badly shaken by the development of the horseless carriage and the rise of the urban lower classes, and have retired to the ruins of the old wheelwright's shop to read back numbers of *Scrutiny*. Many claim possession of some set of moral values that are neither made explicit, nor implied, nor substantiated by anything in their writing. Almost all deplore the grossness of the age and the paucity of a public for serious literature—including the editor, who congratulates himself in the same breath on the large sales of earlier volumes in his series.

There is something ridiculous in the spectacle of writers for a popular mass-circulation volume posing as a lonely minority. The fact is that they represent the ordinary academic orthodoxy of their day. It is only sad that the living literature of our time, which was lately read with so much freshness and exhilaration, blessedly unguided, has fallen into their life-destroying grip. The persecution-mania alternating with aggression is explained by the combination of individual insignificance with collective entrenchment. This volume looks like a partisan production, and the sacred names of Dr. Leavis and *Scrutiny* are indeed frequently invoked. But it is largely a ritual ancestor-worship; *Scrutiny* was no doubt the original focus of infection, but wherever in these islands English literature is lectured on, the same ethos now prevails. And since English literature has become a regular school and university subject, there is a closed, self-perpetuating public for this kind of thing, almost, immune from the influence of actual literature altogether.

Like other academic orthodoxies this one has its merits. Its exponents are generally fairly well informed, and, as they say, 'serious'. But they have come to believe that literature, the total dream of man, is an exercising-ground for their sectarian value judgments—value judgments which usually boil down to temporary social or moral prejudice. This is a mistaken view, even when its upholders are men of candour, learning and talent. When they are not we have the glib gabble of Andor Gomme, the hysterical religiosity of David Holbrook, and the ineffable pomposity with which Charles Tomlinson pronounces on his poetical contemporaries. (He

carefully omits, by the way, the names of Thom Gunn and Ted Hughes, who must surely be reckoned, with whatever reservations, among the most remarkable talents of recent years.) Boris Ford, the editor, is a Professor of Education. If this is what a literary education is coming down to it is a matter neither for surprise nor regret that so many people are turning over to the natural sciences.

GRAHAM HOUGH

**French Profiles: Prophets and Pioneers.** By G. P. Gooch. Longmans. 30s.

**Studies in Diplomatic History and Historiography in honour of G. P. Gooch.** Planned and edited by A. O. Sarkissian. Longmans. £2 5s.

Dr. Gooch is the doyen of English historians. In the bibliography appended to Dr. Sarkissian's volume, we read that his first book (on English democratic ideas of the seventeenth century) was published in 1898 and that the fourth edition was issued in 1959; also that, apart from pamphlets, contributions to co-operative histories, etc., he has published some twenty-five substantial volumes. And on top of all there are the thirteen tall, fat volumes of 'Gooch and Temperley'. It is a formidable list.

The latest publication of this indefatigable historian is a group of essays on French reformers, theologians, moralists and sociologists of the past two centuries, from Bayle to Georges Sorel; a group of eighteenth-century intellectuals, a group of nineteenth-century Catholic revivalists, and finally a posy of 'sociologists', Saint-Simon, Michelet, Taine, and Sorel. The children of the Enlightened Age occupy more than half the book, and their profiles are the most winning. Bayle and Fontenelle are delightful, while Dr. Gooch devotes much space to Voltaire as historian. Not that the great sceptic was a historian in any present-day sense of the term, but rather a pamphleteer with an acute brain working on imperfect evidence, who used what he knew or guessed of the past as a vehicle for the denunciation of everything he hated.

The Catholic revivalists, de Maistre, Lamennais and his comrades of *l'Avenir*, Veuillot and Dupanloup, the author presents as no doubt they would like to be presented, with their beliefs set out but not questioned. No warts here, perhaps regrettably. No one would guess from the study of Veuillot, that the editor of *l'Univers* and champion of theocracy was a gross, coarse polemist, that Dupanloup denounced him, that Montalembert called him the most dangerous enemy of religion of the century, and that Lacordaire said *l'Univers* was an apostate 'sheltering its cowardice under the cowardice of others'. Again, in the essay on Dupanloup, Dr. Gooch does not mention the Bishop's differences with the Vatican over the Syllabus Errorum and the consequent coolness of the Vatican. Nor (though this is probably justifiable) does he mention that Dupanloup's view of the demoralizing force of mathematics was enshrined in Flaubert's *Sottisier*. Further, there is no doubt that Dr. Gooch has a tenderness for Michelet, which he does not extend, for example, to Condorcet. He is more than just, he is positively indulgent to this preposterous chauvinist forerunner of Barrès and Péguy, and seems even to prefer the sentimentalism of Michelet to the irony of Voltaire. However, it is fair to Dr.

Gooch to admit that he has the company of almost every French historian of the Revolution. Notwithstanding these qualifications, *French Profiles* is full of good matter. Few, or at least few English, today read Voltaire's histories, more's the pity, and Dr. Gooch with his long essays on the creator of *Candide* is doing us all a service.

The volume of essays in honour of Dr. Gooch, edited by Dr. Sarkissian and written by some of the most eminent of the juniors in his own field, is of far greater interest than the majority of these florilegia. The twenty-two rose-bearers come from seventeen universities and seven countries. Without prejudice to the studies of subjects more remote in time and space, a number are of considerable interest to historians of the nineteenth and twentieth centuries. There are four Bismarckian studies by Langer, Steefel, Medlicott, and Eyck: the names of the authors are guarantees of their value. There are Dame Lilian Penson on 'Obligation by Treaty', Professor Craig of Princeton on 'Totalitarian Approaches to Diplomatic Negotiation' (at least one paragraph of which may be read in connexion with the recent Taylorian passages of arms), and Mr. Rohan Butler on 'Paradiplomacy' with some comments on modern heterodoxies. Professor Gerhard Ritter, whose analysis of the Schlieffen plan was published in English a year or so back, writes an engrossing essay on the political sentiment of the German army between 1900 and 1940, and Professor Toscano, who is working on the Italian diplomatic documents, has offered a most illuminating paper on the Eden-Mussolini conversations of June, 1935, at the approach of the attack on Abyssinia. Altogether it is a tribute worthy of the author of those impressive volumes on the diplomacy of the greater powers, their foreign ministers and ambassadors of the 1890-1914 years.

GUY CHAPMAN

## Advertisements for Myself

By Norman Mailer. André Deutsch. 21s.

Norman Mailer's fourth book is tremendously uneven, a tortured and occasionally intolerable composite of hard-driving malice, egoism, and pretension. The writing ranges and swoops through a jumble of ideas, prose postures, poems, gossip, and backs-of-the-hand to his enemies. From page to page, almost paragraph to paragraph, the style of thought changes from the militant and analytical to hip-mandarin meditational to flabby bohemian shadow-boxing, from the recognizably brilliant to near-incomprehensible. *Advertisements for Myself* is one of the most serious books I have read in a long while.

Its most glaring flaw, yet without which it would not accept its curious distinction, is professional self-centredness of a dauntingly unremitting character. Not without reason, Mailer believes himself to be an extremely good writer. He will not measure himself except against the dead and the best of his contemporaries. His 'Quick and Expensive Comments on the Talent in the Room' in which he deals with James Jones, Capote, Styron, Salinger, *et al.*, is like a shrewd hand-grenade tossed into the middle of a publisher's party. Eventually, however, this obsessive awareness of his competitors (as he always sees them) and of his chosen role as the Karl Marx of the coming psychic-cum-sexual



revolution (not as barmy as it sounds) does him down.

Mailer appears not to be aware of the one thing that might save him as a writer: that it is precisely the social matrix in which he has grown that stimulates the wildest ambitions while simultaneously destroying them through over-use. It is in this sense that his new book is a defeat for him. For if there is one almighty attribute of American cultural life today it is its *featurelessness*, its throwing together of unimportant and important, of insignificant and significant into a blasting, tasteless circus from which there is no escape, especially for the artist, except conscious alienation. 'America is a hurricane', Mailer writes. Yes. And I suppose the cost of standing up to it face to face (or man to man, as Mailer would like to see it) are wounds of clarity. Everything that is thrown at Mailer appears to have roughly equal impact, if not value—the hell-bomb and insensitive reviewing, the heart's blood and a novel that sells 'only' 50,000 copies, the problems of socialism and a boorish, lying movie-producer.

True, Mailer has occasionally been done badly by. It is a double tragedy that he cannot let it go, but must persist in remaining an embattled, shrieking, double-fisted participant in a social drama which he cannot conceivably win. Still, it makes him what he is, one of the few important writers in America. The furnace of his prose is to be found where the old-time socialist, the Genet-aspiring Jewish boy from New Jersey and the American dog-god success collide.

*Advertisements for Myself* is an intelligent, intimate, and chronological tour of the author's development. The early stories, of which Mailer seems inordinately proud, are just early stories, but the 'middle period' material is of an outstandingly high order, including 'The Man Who Studied Yoga', a superb story of young New York 'marrieds' watching a pornographic movie, a good war story, 'The Language of Men', which is obviously close to Mailer's heart, and a careful and fairly devastating analysis, 'David Riesman Reconsidered'.

The climactic sections entitled 'Births' and 'Hipsters' represent current Mailer and his preoccupations. There is a first-rate notice on *Waiting for Godot* (if Mailer's thesis is correct we have been swindled by all the English stage versions) and excerpts from the disputed Rinehart and Putnam versions of *The Deer Park*, a provocative failure of a novel which was unjustly savaged by the critics. These two excerpts, taken side by side to illustrate how an author improves a novel, do no such thing, but instead are a disheartening portent of the embroidered, high-flown, and ineffective prose which is to be found in 'The Time of Her Time', a snatch of Mailer's new, massive and as yet unpublished work. Owing to the foolish English laws of obscenity, we have been denied a section of this work which appeared in the American edition and which, I am informed by those who have read it, is obscene and electrifying.

But it is the famous 'White Negro' essay and addenda which occupy the centre of the last part of the book. Briefly, this proposes a revolution in human consciousness, sexual and violent, as a way of breaking out of constraints imposed on our psyches by the increasingly totalitarian demands of bureaucratic states of

whatever political persuasion. 'If', writes Mailer, 'the fate of twentieth-century man is to live with death . . . why then the only life-giving answer is to accept the terms of death . . .'. The proletarian hero of Mailer's early radicalism is now the hipster, which he defines as 'the bohemian and the juvenile delinquent . . . face to face with the Negro'. This hipster, he predicts, is 'the psychopath (who) may indeed be the perverted and dangerous front-runner of a new kind of personality which could become the central expression of human nature before the twentieth century is over'. And who are we to gainsay him?

CLANCY SIGAL

### Beaconsfield and Bolingbroke

By Richard Faber. Faber. 18s.

After 1846 Disraeli set himself to recreate a national political party out of the wreckage of Peel's following. A new myth had to be evolved, a task demanding imagination even more, perhaps, than intellect and so exactly suited to his genius. Bolingbroke, Shelburne, the younger Pitt, were all fitted into his aerial edifice, to supply the Conservative Party with a past, an ethos, and a tradition. Mr. Faber in this pleasant short essay has considered the question, with what truth did Disraeli claim to be the political heir of Bolingbroke; and he demonstrates that the debt to Bolingbroke was as much imagined as real. Disraeli portrayed Bolingbroke in terms of his own ideal; and only by a disregard of facts could Bolingbroke be represented as his prototype in veneration for the monarchy, in an enlightened attitude towards foreign policy (with particular reference to trade and friendly relations with France), and in concern for the well-being of the common people.

His real links with Bolingbroke were far more slender than he made them out to be. To a large extent they were a matter of style and temperament. Both men tended to place reliance on the past in their dealings with the present. Both were moved by a nostalgia for certain historical periods—their sense of which, it may be added, was based more on imagination than on knowledge of fact. Both 'wanted to revive the political faith and conduct of their own times with what they felt to be the spirit and manners of previous periods. . . . By this device of "restorationism" they reconciled conservatism with reform'. In the process both recoiled from dominant current trends of thought—Bolingbroke from that of Locke, Disraeli from Bentham—and 'reminded their contemporaries that society was organic as well as mechanical'. Mr. Faber treats an elusive subject with care and lucidity. Without malice he firmly peels away the Disraelian camouflage and takes his readers a further step on the road to an understanding of Disraeli and of the Conservative Party since his day.

IAN R. CHRISTIE

### Freud and Psycho-analysis. By C. G. Jung.

Routledge and Kegan Paul. 37s. 6d.

About half a century ago a small but devoted band of psycho-analysts, mostly centred in Vienna, were thrown into a tizzy by two circumstances: first, that Freud was apparently ready to delegate the leadership of the new science to a Swiss psycho-analyst, C. G. Jung by name; and, second, that this same Zurich psychiatrist, for some years an enthusiastic Freudian, was

apparently divagating widely from the basic principles on which psycho-analysis was, and still is, founded. This was at the time a domestic matter which left the worlds of psychiatry and of normal psychology undisturbed; but as time passed and the Jungian school of 'analytical psychology' became more widely organized, the Freud-Jung split took on a different aspect. Being the first important cleavage from within the psycho-analytical movement it provided those opponents of psycho-analysis, who were unable to present their case against Freud in reasoned psychological argument, with more appropriate ammunition for the anti-Freudian crusade.

The editors of Jung's collected works, who incidentally deserve great praise for their careful and devoted labours, have, inevitably, dedicated a special volume to this early phase of the Freud-Jung controversy. In this volume we are given the substance of Jung's writings on Freud and psycho-analysis between 1906 and 1916. The first part covers his period of enthusiastic collaboration with Freud: parts II and III include the particular criticisms and modifications of psycho-analysis which led to the split. The bulk of the argument is contained in the second part, under the title 'The Theory of Psycho-analysis'. It dates from 1912. Here the reader will find Jung's equation of libido with vital energy in general, his repudiation of the concept of infantile sexuality, his rejection of the Oedipus complex as the 'nuclear complex', also of the 'latency period', his views on the importance of failure of adaptation in neurosis (the life task) and on the teleological function of regression, to say nothing of the prospective function of dreams and the role of participation in treatment, to mention but a few of his contra-Freudian conceptions. Here at any rate are the sinews of the early Jungian polemic, concerning the strength of which the reader, having first read Freud's works of the same vintage period, must judge for himself.

As the editors must have foreseen, there is one drawback to the chronological limits of this selection of papers. Although the book contains a number of glosses subsequently added by Jung himself, it cannot give any idea of the systematic extensions of his theories made at much later dates. As is only natural these later hypotheses were even more emphatically anti-Freudian than the earlier contributions. But this unavoidable omission can easily be remedied by those readers who are interested. They have only to consult the later volumes, or, if that is too compendious a task, read some summaries of Jung's work, as compiled, for example, by Jacobi, G. Adler, Bennett, and other classical Jungians.

EDWARD GLOVER

As a student Mao Tse-tung spent two summer holidays travelling in central China, begging for food and lodging and talking with those he met on the road. His companion on one of these journeys was Siao-yu, who later supported the Kuomintang against the Chinese communists.

*Mao Tse-tung and I were Beggars* (Hutchinson, 30s.) is Mr. Siao-yu's account of his journey with Mao, Mao's schooldays, and Mao's part in the foundation of the Chinese Communist Party. It adds useful detail to the story already told in Mao's autobiography and lives of him written by Emi Siao and Edgar Snow. Naturally Mr. Siao-yu has stressed the importance of his own influence over Mao; and the accounts of conversations, remembered after forty years, often without the help of notes made at the time, mostly end with Mao nonplussed by the author's superior arguments.

L.M.



# CRITIC ON THE HEARTH

Weekly comments on B.B.C. programmes by independent contributors

## Television Broadcasting

### DOCUMENTARY

#### Atlas-cramp?

I SUPPOSE that I am intellectually a pachyderm. Being warned at 9.25 p.m. on October 24 that the programme on the death penalty was not suitable to be seen by children, I expected that some of the mishaps of hanging might be described—heads wrenched off by miscalculation of weight/drop, or the slow throttling. But Mr. Pierrepont, the retired official executioner, reduced it all to arranging the knot on the left side. 'It's all over in an instant'.

The programme was very good as far as it went. The Archbishop of Canterbury gave, superficially, the Christian pros and cons, without mentioning any of the deeper Christian arguments (Does capital punishment degrade the executioner? or the society which takes a life for a life? Does it deprive the murderer of time in which to repent?). Sir Thomas Moore, wildly searching for arguments in favour of capital punishment, argued that it was kinder than life imprisonment. The most reasoned argument came from Mr. Gerald Gardiner, Q.C., who presented the case for the Christian, which the Archbishop had let go by default, and added that hanging was ineffective as a deterrent and irremediable in case of error, as in the Oscar Slater and other cases.

It reminded me of a remark in 'Table Talk' (Mondays) some weeks back, by Erskine Childers, who pointed out that if we were to have hangings as a deterrent, they should in fact be public. By the same token, if my daughters (aged twelve and fourteen) had been home, I would certainly have let them listen to Mr. Pierrepont. If the present generation is so emotionally starved it has to have state murders, at least let the next generation have the chance to react early to our atavistic barbarism.

The day before, 'Panorama' gave us an excellent report on the Middle East, from James Mossman, and another windy H-bomb story, in which the interviewers tried to induce scientists without success to endorse their own panic. Dimbleby apologized for the world for being

so depressing, but promised to be back next week, if possible. Dimbleby's shoulders are broad, but I have a feeling that he is suffering from Atlas-cramp.

I couldn't see how the Plains of Africa were dying on Friday because I was burying a nonagenarian. But I enjoyed 'Wings in the Malayan Forest' (October 26). The flying kubong sounded in the advance publicity like an Alan Melville invention. But the sequence was not only beautiful but a genuine contribution to natural historical knowledge.

'Meeting Point' (October 29), in which Ludovic Kennedy asked Bishop Bayne and the Rev. Harry Williams why Church of England sermons are so bad, did not begin to make popular sense. A parish priest has to preach to a congregation aged between nine and ninety and of every intellectual level. It is spiritually impossible to score a bull's eye with all, and most clergy aim for the 'maggie'.

It's an unhappy compromise, but neither of the clerics pointed out that the sacramental element in religion is universal and spiritually more important. It showed a sad lack of communication in the bishop whose speciality is communication.

Later on Sunday evening we saw Dr. Martin Luther King 'Face to Face' with John Freeman. Very impressive he was, too. This thirty-two-year-old Baptist minister from Georgia, who since 1955 has been the leader of the non-violence movement for

desegregation in the Deep South, the organizer of the 381-day bus boycott in Montgomery, Alabama, and the planner of the Freedom Bus rides, is wonderfully relaxed. He has been stabbed once. His house has been bombed twice. He has often had to send his wife and children away to safety. The Ku-Klux-Klan has planted the Fiery Cross in his garden. John Freeman gently tried to probe for neurotic cavities in his personality. But Dr. King spoke not like a Baptist minister, politician, or diplomat but more like a doctor attending the sickness in the body politic of a patient he loved and of whose cure he was certain in the end.

I was interested in the contrast between American and Russian intolerance. No Jew in the Soviet Union, deprived of his worship, language, and literature, would be allowed to fly to Britain and argue the likelihood of achieving tolerance. Dr. King's life is hazardous. Indignities are thrust on his people. Appalling crimes are committed. But there is liberty to go abroad. The Federal Government is an ally. Constitutionally Dr. King has rights which are denied to the dissidents of the U.S.S.R., whether they worship Stalin, Jesus, Jehovah, or Allah.

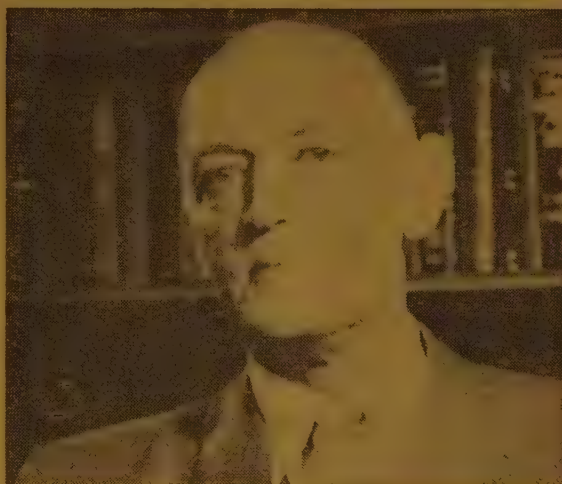
ARTHUR CALDER-MARSHALL

### DRAMA

#### Not Plays

THE SUPPLY of plays which are plays, and not series, serials, or films, works out at a rough two a week—which might be enough if the two were of high quality and had elbow room in time to make themselves fully effective. This is probably high policy and connected with public demand, but I place on record a tentative doubt.

*The Big Noise* by Leonard Samson (October 22) swung uneasily between comedy and heavy farce. The central idea of developing the social



From 'The Death Penalty': Mr. Albert Pierrepont, former executioner, and (left) Mr. Gerald Gardiner, Q.C.

John Cura



Dr. Martin Luther King in 'Face to Face'



The flying kubong as seen in 'Wings in the Malayan Forest' in the series 'Adventure'





Lally Bowers as Nancy Liddell, Peter Barkworth (centre) as Maurice, her son, and Charles Lloyd Pack as Henry, her husband, in *The Big Noise*

disadvantages of having an inventor in the family was very promising, and the theme of noise strikes to the heart of any right-thinking man or woman. The domestic gadgets—self-opening doors, internal intercom., coffee taps hidden behind pictures—were very funny. And there seems no good reason why the inventor's 'sound mill' should not come to reality one day.

But the characterization of the play was much less original and at times the plot was a very old-fashioned piece of machinery. The inventor and father, Henry Liddell, was a credible and attractive figure of light comedy, played with quiet confidence by Charles Lloyd Pack. But his family and visitors, having less life and little chance of sympathy in their roles, banged away at them with freakish exaggeration. What can you do with the 'spoilt son who plays at being a literary genius but does no work' or with the 'snobbish mother on the make who does not appreciate the sterling virtues of her husband'? The rich potential son-in-law with his relations, and the military security men did their best. Indeed, no blame rests with the cast, whose names appeared illegibly over the sound-mill at the end. Why show a cast list if it cannot be read?



Scene from the fourth episode of *A for Andromeda* with Peter Halliday as John Fleming carrying Julie Christie as Christine, Esmond Knight (behind) as Professor Reinhart, and Mary Morris as Professor Dawney

*The Charlie Drake Show* (October 24) began with a lively script, sharpened with satire, on the 'bingo' mania. The notion of bingo widows and the possibility of an organization called 'Bingo Anonymous' were excellent. As foretold in *Radio Times*, on a page which I had not read, violence was done to Mr. Drake and he was knocked out at the end. Unlike the telephoning people of England I did not realize this, but noted irrelevant voices off and yet another ragged ending. I get no joy from violence 'slapstickwise', as they tediously express it, and think it fatuous that actors should genuinely risk being badly hurt. But then I am a softie and have a suspicion that accidents will happen in the best families. This was confirmed days later when Mr. Drake's face inadvertently cheered up an otherwise depressing news bulletin.

*Citizen James* (October 23) had a vigorous script and the monkey face of the star is always welcome. He

was excellent on women's papers, football crowds, hairdressers and chivalry. 'Every time you start doing good, somebody suffers'—a good, ancient comic principle. See Quixote and that lot. The earnest, logical rhetoric of Mr. James is sound stuff, and if we must have series this one will do nicely.

*A for Andromeda* (October 24) has now provided a bug-eyed monster, as ordered, and there is a nice girl being hypnotized or absorbed by a space-dominated machine. Traditional though these goings-on are to science-fiction addicts, they cheer up the proceedings for the unenlightened masses. I do not like the false

start of this show.

*It's a Square World* (October 26) is still not mad or consistent enough to be compulsory viewing. But the cartoons are delightful; *somebody* ought to be nasty about 'immediacy' and bogus-inter-viewing, and there were good patches of disrespect to show business, politicians, and that world on which we must be given a window—having no eyes, partner.

I tried *Dr. Kildare* (Fridays) but concluded that it was strictly for the American birds. Smoothly agonizing, I grant you, but terribly silly. Plays that are plays would be better even if they aren't neat or sure-fire or compulsive or any of that jazz.

FREDERICK LAWS

Sound Broadcasting

DRAMA

Cold War Drama

THE ASSEMBLY of a number of Jesuits at a kind of Christian International in Berlin promised a more interesting dramatic evening than Diego Fabbri actually achieved with his *Vigil at Arms* (Third, October 25). He began well by creating a sense of mystery round the character of the hotel manager who took a most unprofessional interest in the discussion of the learned brothers, and he drew upon the popular image of life in Berlin to create a sense of danger, too. But his conviction that his dramatic talents are at the disposal of the Holy See led him into a feigned criticism of the Roman Catholic Church which turned too soon into a kind of apologia for it. It is true that some of the brothers voiced the doubt current among devout followers of the Church that it spends too much time being Catholic and too little time being Christian, and it must be said in Diego Fabbri's favour that he made his debaters come out strongly in favour of a more courageous testimony. But these thoughts had to poke their way through a jumble of dramatic devices which in no way



Charlie Drake in *Bingo Madness*, first in his new series of programmes

made the debate into a play. There was much talk of a plan to liberate the churches in the Soviet Union but the plan was never openly discussed, and recalled 'The Plans' so beloved by writers of thrillers.

The final revelation that the inquisitive hotel manager was in fact a reincarnation of Ignatius Loyola was too much for either sceptics or believers to accept dramatically. Fabbri's purpose in introducing Ignatius in this way was sincere in that he wished to give sanctity to the views of those brothers who were campaigning for a more courageous Christianity, but even on the radio, where one could not see the Founder of the Order, the account of his final disappearance in a lift surrounded by a celestial light was almost comic. Fabbri could find better outlets for his reforming views in other media and he might then be able to argue his case better without the nagging requirements of the theatrical convention.

Cold-war mythology also hung heavily over Peter Ustinov's *The Love of Four Colonels* (Home, October 23) which, thanks to the politicians, is as topical now as it was in 1951. The casual, almost off-hand, treatment of the audience by the playwright no longer seems as



daring as it did ten years ago. The blunt lines of Ustinov's caricatures of French, American, British, and Russian behaviour no longer seem quite as fresh but his talent for observing the absurd in human behaviour and of employing seeming farce to state a theme of classic comedy made listening very much worth while. Ustinov's burlesques of Shakespeare, Chekhov, Molière, and the gangster film are glorious set pieces which will deserve performance long after the more pedestrian introductions to them have lost their lustre. But the author's dissipation of his talent in the search for amusing commentary on national characteristics and his likable sense of the comic has stood in the way of the future prophesied for him by many critics in 1951. There was a hint of a new Ustinov in *Romanoff and Juliet* but the burlesque still tempts him too much.

Colin Finbow's excellent radio play *As Soon as Thursday*, which was produced by Charles Lefeaux, was broadcast for some curious reason in the Third Programme (October 24). It overheard a young couple muddling in their drab way towards the realization that they must get the girl's father to give up his room in the house and live in a Home. The father overhears them talking in bed, and arranges to go to a Home while pretending to them that he has been given a job as a caretaker. It commented savagely on the meanness of contemporary materialism and illustrated very effectively the fumbling of two not very loquacious or well-educated people towards crisis and tragedy. But unless Mr. Finbow's intention is to make fun at the expense of such characters, and I am sure that that was not his intention, it seems to me that his didactic purpose would have been better served if his play had been heard by a larger audience than normally listens to the Third Programme.

No real attempt had been made to adapt Bryan Forbes's film script *The Angry Silence* (Home, October 28) which, because it made much of its impact visually, was in need either of a compère of the kind employed by the 'Movie-Go-Round' programme or of fresh and extra dialogue. Gale Pedrick's adaptation took little notice of Tyrone Guthrie's advice on radio writing, given in 1929, which stated the principle that scene-setting and motivations must be sewn into the fabric of the dialogue. Tom Curtis's reasons for not striking with his mates depended, on the radio, on one single sentence; in the film, his home environment was seen, and it 'spoke'. The part of Travers, the agitator, was also under-written, and the anarchic loafers Eddie and 'Gladys', though faithfully portrayed, floated on the air without any clear relationship to their background. The failure of this production underlined the merits of *The Angry Silence* as a film.

IAN RODGER

## THE SPOKEN WORD



### Picasso at Eighty

BOTH PICASSO and Stravinsky, despite adverse criticism and over-publicity, are still, at the respective ages of eighty and seventy-nine, dominating our artistic consciousness. On October 25, in the Home Service, we heard a discussion on Picasso conducted by a panel of four: Sir Anthony Blunt, Andrew Forge, Basil Taylor, and Richard Wollheim. Of course the theme should have been the effect of Picasso's art on these four individuals—one can only speak for one's own approach, reaction, and appraisal of a painting. Picasso as a personality is different—one has to meet the man, talk with him, see him at work as did Christopher Lucas in his excellent interviews for the *Daily Mail*. He captured what I

believe to be the essence of Picasso—other interviews, other biographies, seem mere supposition in comparison. But the radio discussion was also of a high order—perhaps a little too cerebral for the Home Service, but, even so, a welcome addition to the already overwhelming material on the disconcerting Spanish painter.

Sir Anthony Blunt commented on Picasso's Blue and the Pink periods, Cubism, the 'twenties and the climax, 'Guernica', 'in which all his powers are manifest'. The four speakers all agreed that Picasso was the greatest painter: I wonder if they would have been so amicable fifty years ago, or even fifteen? Progress has made such vast changes in our own lives that we must inevitably acknowledge it in art and music. There seems little that Picasso has not touched upon and transformed with his virile imagination. It was also pointed out during the discussion that Picasso had a fund of knowledge unsurpassed of the 'old masters'—this is to be questioned after his statement to Christopher Lucas that 'one should never believe what I say!'

Many years ago I read an essay by R. W. Livingstone on the literature of Greece, in which he wrote: 'Only in Greek literature do naïveté and art go hand in hand'. I imagine that his statement can be equally applied to art and music, not only literature, especially Picasso's and Stravinsky's. Their innocence is not contrived, and although not a music critic, I find it absorbing to follow Stravinsky's mental agility from one class of music to another with equal ease. *Radio Times* called him 'a musical Picasso'. Whether we can understand either of these artists is a totally different matter, and one which will perhaps never be solved. Picasso himself has said that people understand his pictures less now than before. 'They do not understand that deformation can mean formation, that beauty itself can change'.

A short but important talk, 'The Boyhood of Byron', was given on October 22 in the Home Service by Mr. Cuthbert Graham, and was reprinted in *THE LISTENER* of October 26. There was much to interest the listener, especially the description, in Mr. Graham's warm Scottish dialect, of Byron's father 'Mad Jack Byron', the gambler and handsome spendthrift who had earmarked all the eligible heiresses.

The leader of a national newspaper last week had as a headline: 'Lord Reith was right', and then went on to say 'Most people would not welcome a return to the stuffiness of the Reith regime at the B.B.C.' A paradoxical statement in a time when obscurity seems fashionable. But there was certainly nothing obscure about Mr. Charles Wilson's talk, 'The Wonder of Wireless' last Thursday in the Third Programme. Mr. Wilson, Fellow of Jesus College, Cambridge, was discussing Professor Asa Briggs's new book, *The Birth of Broadcasting*, which covers the first difficult years of Lord Reith's administration. The account of admirable work done by the engineers in those days was revealing; the petty bureaucracy of the Government during this period was mentioned along with all the other obstacles to be overcome. It seems that only the electrical industry emerged with credit in this affair—an affair so vital to our country, that one can hardly imagine any opposition at all.

I am only sorry that this broadcast, or a similar one was not given in the Home Service. At a time when the 'morals' of broadcasting are being widely questioned, it would be ideal for the general public to be reminded of the fight these few men put up to ensure that the majority received in their homes a standard of entertainment which is the envy of many countries. Perhaps Sundays were rather stuffy under Lord Reith's rule, but when Defoe's *Moll*

*Flanders* causes a furore among women listeners, and the interview with the prostitute is considered the height of immorality, merely because it followed 'Listen with Mother', I feel it is the general listening public who must re-evaluate their thinking and not the Corporation. Who was it that said 'no girl was ever raped by a book'?

MICHAEL SWAN

## MUSIC



### Stravinsky at Seventy-nine

INDULGING in the course of an arresting broadcast last week in a moment's day-dreaming—music frequently induces this pleasant state of mind—I was brought up with a start to exclaim: 'Why, this is Stravinsky!' Of course it was Stravinsky, very good Stravinsky as, back to earth, I realized, having all the time been listening to Stravinsky's three-movement 'Ode' (Home, October 25), its composer and title momentarily pushed out of my mind.

I relate this Alice-in-Wonderland experience for, had it not actually occurred, one would almost be entitled to invent it. I know that there are critics who see the same identifiable hand of the master in everything Stravinsky wrote, pagan as well as religious music, involved abstractions as well as glinting ironic chips, but I am not among them.

One is not excluded, however, from the band of Stravinsky's disciples so long as one allows that as a composer he is 'great', a term so freely used nowadays that it must fulfil some protective or paternal desire. I agree that Stravinsky is a great composer; he is the great Anonymous Composer, belonging nowhere, or everywhere, and in danger, as are many of us amid the widening musical horizons, of losing his identity. Consequently, when his true, powerful voice is still heard, it is a heartening and a reassuring experience. One returns with him, almost literally, back to earth.

I wish I could hear, as do some of my colleagues, the authentic Stravinskian voice in *Perséphone*, the melodrama written in association with André Gide and Ida Rubinstein (Home, October 25, and Third, October 29). Perhaps I am unduly put off by Stravinsky's ideas of musical prosody in this work, for they are very odd. The stresses of the French language are distorted, its flow is impeded, and it is turned into a hard, angular language. This caused much grief to Gide, a meticulous stylist, who, however, politely remarked 'C'est très curieux, très curieux', and thereafter discreetly dissociated himself from this strangely begotten work. Certainly it contains passages, such as the chorus of the spirits in the underworld, of commanding strength, and others of an interesting symbolical significance, but the work is spoiled by too wide a divergence in mythical interpretation. Stravinsky dwells on the spectacular elements of the *Perséphone* legend, whereas Gide, a staunch Protestant, wished to emphasize the aspects of pity in her fate. The spoken part of *Perséphone* was beautifully delivered by Vera Zorina, her vibrant appeals at any rate softening the deliberately hard outlines of the choral writing and the harsh clangours of the orchestration.

Electronic music has certainly come to stay. There is every reason why it should. Now that science has provided means for the production of sound infinitely richer than those afforded by our age-long instruments, derived from hollow reeds, sea-shells, and the bones of animals, composers have at their command a correspondingly richer range of expression. The trouble is that the new electronic realms of music are so vast and their conquest has been so sudden that it must be some time before we can expect any



reliable criteria for judging them from either composers or critics.

In the meantime we can trust only our instinct. *Déserts*, the last of three works by Edgard Varèse heard at the Thursday Invitation Concert (Third, October 26), is the most satisfying artistic exploration in electronic music I have heard. The transitions in this work from instrumental to electronically produced sounds were so tastefully achieved that often one was not quite sure whether a certain effect was the result of an electrical oscillation or a combination of vibrating cymbals and double basses. Varèse also makes a wonderful use of percussion instruments, particularly those known as metallophones and aerophones. His textures, laid

out on several planes that advance or recede, resemble a contrapuntal texture, but with the difference that sounds here are not only vertically and horizontally combined, as in harmony and counterpoint, but have also a third dimension, in depth. Some of Varèse's chords, if they can be so called, produce the impression of gazing through a spiral. You hear the root of the chord not in the bass, but far in the distance, in the form of a foreboding click or snap which is then surrounded by waves of vibrations at different levels and of different intensities.

Some of these effects were perhaps too novel, or occurred in too rapid succession, to allow the listener fully to appreciate them, but others,

such as I have attempted to describe, were surpassingly beautiful. Have we heard anything of this kind before? Only something in the nature of the Javanese gamelan comes to mind, but an enlarged, fantastic gamelan, somehow rescued from the Orient and enriched by the infinite possibilities of modern science.

A word of commendation is due to the happily revived standard of 'Music Magazine', our indispensable guide to music on the air, containing in its last issue (Home, October 29) a talk by Mark Lubbock on *Der Freischütz*, more inspiring, as it turned out, than the live performance of this opera at Covent Garden, the relay of which I hope to deal with next week.

EDWARD LOCKSPEISER

## From Carissimi to Mendelssohn

By SIR JACK WESTRUP

'Elijah' will be broadcast at 7.30 p.m. on Wednesday, November 8 (Home) and Carissimi's 'Jephthah' at 10.5 p.m. on Friday, November 10 (Third)



'THEY SING, and make brave hallelujahs; and the good company encore the recitative, if it happens to have any cadence like what they call a tune'. So Horace Walpole, writing in 1743. Handel would have thought this a very odd description of an oratorio. It is fair to say that Carissimi and Mendelssohn would have thought it even odder. So much is simple. But if we could collect the three composers together and get them to say what their idea of an oratorio was, they would probably disagree among themselves as strongly as they would unite in condemning Walpole.

Oratorio, more than any other large-scale form of music, has changed its character a good deal in the course of centuries. The basis of opera is constant: people sing and act a story. But there is no constant element in oratorio. It may be dramatic, but is not necessarily so. It may use a chorus extensively or only occasionally or not at all. We may be told by a narrator what is happening or be left to find it out for ourselves. The purposes for which our three composers wrote were widely different. Carissimi in the seventeenth century was providing music for performance in church during Lent. Handel wrote to make money when opera failed to draw the public. Mendelssohn had his eye on the great festivals—and in particular the English festivals: *Elijah* was first performed in Birmingham. There was also a difference of method. Handel was constantly revising his works to suit new occasions. Mendelssohn rewrote *Elijah* to satisfy himself. Carissimi was probably content to leave his works as they were.

None of these composers was free from the influence of tradition. Behind Carissimi lay the efforts of the Counter-Reformation to combine aesthetic pleasure with edification. The presentation of a Biblical story in music was merely another way of achieving this object. When Handel was a young man in Italy oratorio had become a form hardly distinguishable from opera, except that it was not acted. His English oratorios were not merely a transplanting of the Italian form. Much that was characteristic of opera was retained; but Handel was also impressed by the choral tradition of Anglican church music, and many of his oratorio choruses are virtually anthems in a new setting. Mendelssohn was in a situation which was both more and less favourable than those of his predecessors. The tradition of English oratorio was well established by the mid-nineteenth century, and he had too much respect for the past to ignore

it. But this respect also had its dangers, which he did not always escape. One often has the impression that he is going through the motions of writing a traditional oratorio without actively trying to be himself. There was also his passionate devotion to Bach, which led him to introduce chorales or chorale-like choruses without any of the liturgical or emotional significance that such pieces had for Bach. Yet for all this there is much in *Elijah* that is new. Even the excessive sweetness of 'If with all your hearts' is relieved by a magical return to the original melody; and the best of the Baal choruses have a savagery which he rarely indulged in elsewhere.

There is no savagery in Carissimi. Yet the music is never, like some of Handel's arias, polite. The recitative in *Jephthah* proceeds tranquilly, because we are being told a story. But as soon as the moment has been reached when Jephthah meets his daughter it breaks into a passionate declamation which clearly owes much to opera; and the echo of the daughter's lament is unmistakably operatic. For his choruses Carissimi drew on a tradition which was basically simple and yet wonderfully effective. The voices answer each other in groups or advance in mass formation. The glorification of polyphony by modern writers has often obscured the impression that can be created by a series of simple chords. It is difficult to see how any kind of elaboration could be more moving than the statuesque simplicity of the final chorus of *Jephthah*.

In Mendelssohn this kind of simplicity—for instance, in the section beginning 'For he, the Lord our God' at the end of 'Yet doth the Lord see it not'—has a curiously archaic flavour. On the other hand, his excursions into opera—for example, in the scene with Jezebel—are effective because of the very economy of means. There is no absolute criterion for deciding when a borrowed method will be effective or not. Handel began *Israel in Egypt* with a recitative because he originally intended to precede the work with a funeral anthem. Mendelssohn, without a similar excuse, plunges straight into his story with a recitative for Elijah, which is even more effective than Handel's, and follows this with an overture which leads straight into the first chorus—a practice which he may have learned from Gluck. Not even long familiarity can weaken the effect of this choral outburst, with the organ entering for the first time, after the gloomy prelude. There is another link with *Israel in Egypt*. Handel uses the chorus for passages of recitative, passed from one voice to

the other, in 'He sent a thick darkness'. Mendelssohn does the same at the end of his first chorus, at the words 'The deeps afford no water', and actually marks the passage 'Recitative'. This may very well be an imitation of Handel; but it is equally possible that both composers had the idea from the older English anthem of Humfrey and Purcell, the only difference being that in the anthem such passages are assigned to solo voices.

Carissimi tells a story of triumph and human suffering, a story that would have appealed strongly to the Greek dramatists. There is suffering also in *Elijah*—the suffering of a starving people and of a widow who has lost her son. But once the impact of the cry 'Help, Lord' has passed, the starving people become less important than the conflict of religions; and the widow's mourning, compared with the daughter's lament in *Jephthah*, is little more than an elegant operatic aria, which soon loses the poignancy of its opening. Strictly speaking, the drama of *Elijah* is over by the end of Part I. Only the episode with Jezebel strikes sparks; and by the time we reach the last chorus we are safely in a complacent realm where there is neither drama nor any real tranquillity. The curtain is rung down to a pompous fugue which betrays only too clearly its academic origin.

It might be arguable that oratorio is most effective when it is most operatic. Religious opera was in fact familiar enough before Carissimi began to write his oratorios. Yet listening to *Jephthah* it is easy to see that the suggestion of drama by purely musical means can be as impressive as any representation on the stage. This is equally true of Bach's Passions, which no one, so far as I know, has attempted to dramatize. Handel's oratorios go well on the stage up to a point, but the more the chorus participates in them the more difficult it is to integrate it into the action. The most easily dramatized of Handel's oratorios are those which have the minimum of chorus. Mendelssohn's *Elijah* has been put on the stage in modern times, complete with the fire descending from heaven and Elijah ascending in a chariot to heaven: the rain presents a more serious problem. But in practice the staging does nothing to help the work. Where Mendelssohn's imagination is working at full pressure the music is as dramatic as any visual representation could be. And when he is marking time, as he does rather frequently, no stage action could compensate for the loss of temperature.



## The German Problem

(concluded from page 695)

that inside the hallowed formulae of Marxist faith there is no room for a very wide diversity of opinion. You have to accept, for instance, that matter existed 'prior to' mind and that human thought 'reflects' an independently existing reality, which, after all, is not very difficult for most of us to do, and then you can advocate any one of a very wide range of different views as to the nature of that 'priority' and that 'reflection'. So much is this the case that on many topics I found myself able to have just as free and uninhibited discussion on central problems of philosophy and politics with colleagues in eastern Germany as with colleagues in England.

A striking illustration of this is the case of the problems of ethics, a case which has great practical importance since this branch of Marxist theory underlies the whole argument concerning the transition from socialism to communism, a transition now scheduled for the last decades of this century. Vulgar, propagandistic Marxism operates here with what appears to us to be a grotesquely over-simplified view of human nature, according to which, once a super-abundance of material goods has been secured, all the moral problems of man will be dissolved. But the theorists with whom I talked were far from being the prisoners of this simple dogma that I rather expected them to be. On the contrary, they were acutely conscious that while life under communism will be different, and better than it is now, it will be still full of problems and contradictions of a moral kind; allowing for certain terminological conventions, similar to those concerning 'materialism' and 'reflection', I found them ready to discuss as real problems all the great issues of moral experience, determined to tackle them on a Marxist basis, and convinced that to do so is essential for the future of the system. In fact, the universities are now beginning to introduce courses in ethics, a subject hitherto neglected: and I was assured that this movement has gone much further in Russia, and of course in Poland, than in the German Democratic Republic. The East Germans feel themselves to be backward in this respect, but determined to catch up; and I felt that in the back of their minds there was a similar disquiet about the unscrupulous trifling with historical evidence which is the most miserable—and un-Marxist—feature of the Leninist mind.

My conclusions from these and many similar observations were irresistible. German conservatism, by supporting or condoning the activities of the nazis and thus eventually bringing the Russians into Europe, has produced the situation which above all it wanted to avoid, an established German Communist state. This state, for all its dependence upon Russia, is rapidly developing a life and vigour of its own. It will not collapse and cannot be destroyed. Germany will therefore remain indefinitely divided, a microcosm of the divided world, by whatever diplomatic names this division may come to be described. Those are the facts; but what about policy?

I am certain that the communist powers have no desire nor intention to attack us; we are not, in their view, worth attacking; the

recent speeches in Moscow have showed that Mr. Khrushchev staked his political life three years ago on defeating the Stalinists like Mr. Molotov who still think in terms of war. What, then, are we to do? Sit tight and no more, in the hope of better things to come without our stir? In the field of intellectual life at least—and we must remember that this field is of the greatest practical importance to the communists—we can do better than that. The human mind is always divided within itself; the Leninist mind is no exception. It is a mind divided—and whose is not?—between comprehension and conspiracy, between truth and expediency, between generosity and hate, between insight and blindness. In public it tends—does ours not too?—to be all calculation, force, and dogma; in private it can open—and so I trust can ours—into persuasion and the unbounded play of thought. So what is to be done? This, I believe, at least: that while holding our practical defences we should do everything we can to provoke and encourage the free play of thought across this equivocal divide.

We should get as many communists to visit us as we can and press ourselves upon them in return. We should go out to meet them intellectually without fear or carping or calculation but patiently and calmly; neither to praise nor to blame, as Spinoza put it, but to understand.

In this way, I am convinced, an intellectual and moral atmosphere can be created in which practical negotiations might emerge from endless misunderstanding and recrimination, and turn unsettled into settled peace; while if we continue to meet the communist intellectual challenge with flat hostility we shall only help to confirm it precisely in those dogmatic and unprincipled habits of thought which it is our highest interest to dispel. Why indeed should we fear to take this initiative if in the crucial point of the freedom and security of individual thought we, as we claim, are in the right? And, in the particular case of Germany, since the two sides find it hard to talk with one another, we should do what we can to talk with both.

I hope to go back to both Germanys next year to do just that.—*Third Programme*

## 'Bridge Quiz': Heat III

By HAROLD FRANKLIN and TERENCE REESE



MRS. MAUREEN MACDONNELL and Miss Dorothy Coen were opposed by Mr. A. Dormer and Mr. D. C. Rimington in the third heat of the first round of the current bridge 'quiz' in Network Three. The men took an early lead when they found quick answers to the problem in play:

WEST	EAST
♠ Q 9 7 4 2	♠ J 10 8 6 5
♥ A Q J	♥ 8 6 4 2
♦ 7 4	♦ Q 9 5 2
♣ A K 10	♣ None

West to play in Four Spades after the opening lead of a small club.

Mrs. MacDonnell could see no better hope than to lead a small spade from hand and hope that North, with K x, would misjudge the position and play the king, bringing with it his partner's ace. The other three contestants all found a solution which did not rely on the co-operation of the opposition.

The first club is ruffed on the table and a heart finesse is taken. If that succeeds a second club is ruffed to obtain entry for a further heart finesse. The ace of hearts is now played off and, if the hearts have divided 3-3, the third club is ruffed to provide an entry for the play of the thirteenth heart. On this last heart the declarer discards one of his two losing diamonds: if the trumps were divided 2-1 and the high honours were in separate hands, the defence will be powerless. If they take the trick by trumping, whichever hand trumps there will be only one more trump trick for the defence.

A minor slip cost Rimington one point and the men entered the second part of the 'quiz' with a lead of 9 points against 5. Both sides answered the bidding questions which made up the middle part of the programme extremely well, and the men led by 23-18 when, finally, both pairs were required to bid these hands: East dealer; Love all:

WEST	EAST
♠ A 6 4	♠ K J 8 7
♥ 9 3	♥ A K Q 4
♦ 10 7 3	♦ 6 5
♣ A Q J 7 5	♣ K 6 3

Five Clubs is clearly the best contract. There are almost certainly eleven top tricks if East is permitted to trump a diamond, and a host of chances to develop the eleventh against a trump attack. Of the consolation awards, Three No Trumps took precedence over Four Spades.

WEST	EAST
(Mrs. MacDonnell)	(Miss Coen)
-	1S
2C	3H
4S	5C
6S	No

It seemed that the damage was precipitated by the forward bid of Three Hearts. West might have considered bidding only Three Spades, but only on the grounds that since she was so very good it might suit her to await developments. When West did bid Four Spades, East might have realized the danger of further action and passed. When she did go on West was right to bid a slam, but Six Clubs seemed a more obvious choice.

The men reached an optimum contract in quick time, with an up-to-date sequence, as follows:

WEST	EAST
(Mr. Dormer)	(Mr. Rimington)
-	1H
2C	3C
3S	4S
5C	No

The No Trump position had been explored and ruled out in the absence of a diamond guard, and the slam was rejected because of lack of a diamond control. Thus the men moved on to the semi-final having scored 33 out of a possible 36 in a most impressive performance.



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## Delicious Stews

By ALISON BALFOUR

STEWES ARE an excellent way of providing nourishment for family gatherings in the autumn and winter. All good stews are made the day before they are to be eaten, as they always improve with re-heating. They can be cooked either on top of the stove, at a very low temperature, or in the oven. If you have a solid fuel cooker with a hot and a warm oven, they can be left in the back of the warm oven all night. It is important that the stew be served on hot plates. I serve my stews with large baked potatoes and a simple green salad on side-plates. Here are a few suggestions for stews, with quantities for eight people

Norwegian Storm stew is easy to prepare. You will need:

2 necks of mutton (scrag end is good enough)  
1½ large white or blue cabbages, 3 onions  
salt, pepper, water

Chop up the mutton and onions, and shred the cabbage. Put into a stew pan, and add enough water to come half-way up. Season well and stew slowly. Make the dumplings by mixing shredded suet, wholemeal flour, and salt to a stiff paste. Mix with a little water, and pat into small balls. Bring the stew to the boil, coat the

dumplings in flour, and drop them into the stew. (If you like you can add a little sage to the dumpling mixture.) Boil for about five minutes, reduce heat, and simmer for another half-hour or longer. Put away until next day.

Estofado is a Spanish stew, and its main ingredient is red and green sweet peppers. You will need:

4 lb. of stewing beef  
3 onions, 4 large potatoes  
6 large green or red sweet peppers  
salt, paprika, flour

Put some oil in the bottom of the stew pan, add the chopped-up onions, and fry lightly. Then add enough flour to make the fat thickish, about half the green peppers, chopped, and the pieces of meat. Stir, and turn. Add water, and the rest of the vegetables roughly chopped, season, and set to cook slowly until tender. Add enough paprika to turn the water slightly pink, and salt. Stew a little longer, and set aside.

For veal stew you will need:

4 lb. of veal  
flour, oil  
2 onions, paprika  
1½ white cabbages  
½ pint of cream

Fry the flour in the oil, then add the paprika and onions, and stir well, for the paprika tends to burn. Add the meat, cut in cubes, stir, and add water to cover. Season, and stew slowly till meat is nearly tender. Shred the cabbage, and simmer it until the cabbage is cooked. Then add the cream, stir well, and set aside for re-heating.

### Notes on Contributors

- J. P. CORBETT (page 694): Professor of Philosophy, Sussex University; editor of R. J. Mayor's *Reason and Common Sense*  
Rev. TIMOTHY BEAUMONT (page 699): Proprietor of the *Time and Tide* group of papers; Editor of *Prism*  
F. P. TINDALL (page 700): County Architect for East Lothian, Scotland  
ERYL HALL WILLIAMS (page 703): Reader in Criminology, London University  
BENJAMIN FARRINGTON (page 705): Professor of Classics, University College, Swansea, 1936-56; author of *Science in Antiquity*, *Francis Bacon: Philosopher of Industrial Science*, etc.  
CHARLES WILSON (page 731): Lecturer in History, Cambridge University; author of *History of Unilever, Profit and Power*, etc.  
SIR JACK WESTRUP (page 743): Heather Professor of Music, Oxford University; chairman, editorial board, *New Oxford History of Music*; author of *Liszt*, etc.

### Crossword No. 1,640

### Three-in-hand.

By ffancy

Prizes (for the first three correct solutions opened): book tokens, value 30s., 21s., and 12s. 6d. respectively

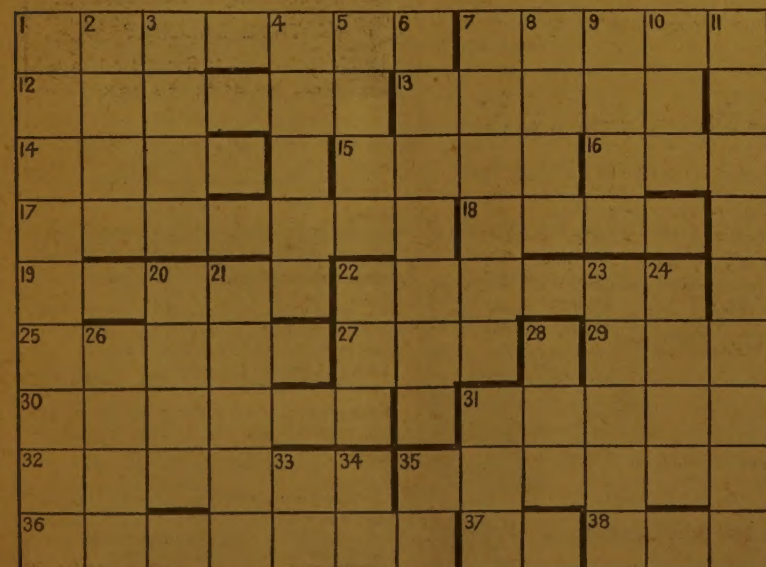
Closing date: first post on Thursday, November 9. Entries should be on the printed diagram and envelopes containing them should be addressed to the Editor of THE LISTENER, 35 Marylebone High Street, London, W.1, marked 'Crossword' in the left-hand top corner. In all matters connected with the crosswords the Editor's decision is final

The letters of the across lights do not (except, in a small number of cases, accidentally) coincide with those of the down lights. The former should be written in the top right-hand corner of each square, and the latter in the bottom left-hand corner. In the centre is to be written the 'alphabetical sum' of each pair of letters. Beginning in the square numbered 11, reading diagonally from top left to bottom right, and ending in the square numbered 36, the centre letters form a quotation of a topical nature. Addition of the pairs of letters is performed by giving them their numerical value (A = 1, B = 2, ..., Z = 26) and replacing the sum or, where necessary, the sum less 26, by its literal equivalent; e.g. C + J = M; U + Q = L.

Solvers may like to know that the eighteen unchecked clue letters form the appropriate anagram: RUM CUE IN EAR—WARM GUY; and that the eighteen letters from these squares forming part of the quotation may be rearranged as: WE OPEN ERE TREASON BE. Solvers should complete the third letter in these eighteen squares before sending in their solutions. Rev. = reversed.

#### CLUES—ACROSS

1. One of the 11: more would make you crazy (7)
7. See 18.
12. What ever makes man buy a very large tinamou? (6)
13. Makes arrangements to accommodate the old ruler (5)
14. One of the 11, if golden: otherwise unwelcome in this connexion (4)
15. Young bird found in many a sanctuary (4)
16. 10-cent piece worth only 7½ cents? Pretty obscure, this one! (3)
17. What you'll do, most probably, in about seven weeks' time (7)
18. 7. Any one getting together with a Jain initiate can found a Hindu school (4, 5)
19. Frequently solicited, nominally for 38, but probably for 11 in fact (5)
22. Given a month in France I became devoid of interest (6)
25. Mary's all mixed-up about nothing; the Chief Magistrate will soon sort that out (5)
27. Made very rapidly and repeatedly by well-known flat, circular 11 (3)
29. The early part of arithmetic, algebra, etc., is so dull (3)
30. Plays a part in *Tannhäuser* but not in *Lohengrin* (6)
- 31 (rev.). Need to keep a watch on this joint! (5)
- 32 (rev.). The colonel, at the head of 200, has two unknown quantities at the end of the column (6)
- 35 (rev.). Hebrew 31A, we hear, lays down the law (6)
36. Persian cat, for example, has some distance to go (7)
37. See 34.
38. Given plenty of rope, he's bound to come to an unpleasant end (3)

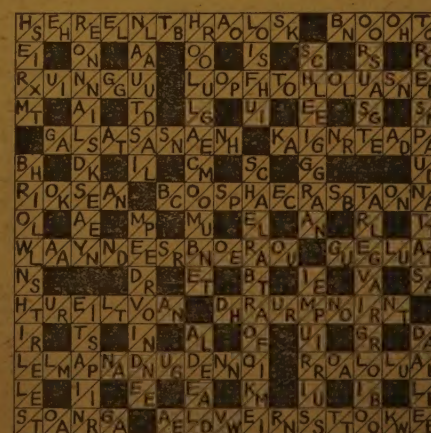


NAME.....  
ADDRESS.....

### DOWN

1. Drink like . . . like nobody's business? This won't last long then! (9)
2. Thanks to the team, I might effect a transfer between Sheffield Wednesday and Sheffield United (4)
- 3 (rev.). This tie is such a bore (4)
- 4 (rev.). Refuse to go to the King's Head—such ostentation! (5)
- 5 (rev.). In retaliation a jaguar may well kill you (4)
6. Render impervious to the effects of 14, for example—but not applicable to 11 night (7)
7. What singular clothing—had a meal dressed as Julius Caesar (6)
8. Dull, stupid owls (4)
- 9 (rev.). Twain character from the north (4)
10. Pukka Indian ingredients for Antipodean meal (3)
11. Burn down the factory? All too easy if these are what are made there (9)
20. Mackerel boat (4)
21. Some more 11: how a sufferer describes the origin of his cold? (5)
- 22 (rev.). The Greeks no longer have any words for it (3)
- 23 (rev.). One who makes regular journeys, to have a bender, perhaps (5)
24. Port? I'd prefer some amontillado and a little Yquem (4)
26. Tended, latterly, to dislike gymnastics (4)
- 28 (rev.). Chinese bird encountered in *Fu Manchu* (3)
31. From intuition we know we're going to get the bird (3)
33. See 35.
- 34, 37. Produced by a 1A, for example, but not by all 11 (4)
- 35 (rev.), 33 (rev.). Ships sunk by gust (4)

### Solution of No. 1,638



1st prize: C. O. Butcher (London, E.4); 2nd prize: Rev. J. W. A. Cowgill (Retford); 3rd prize: R. P. Bolton (Birkenhead).



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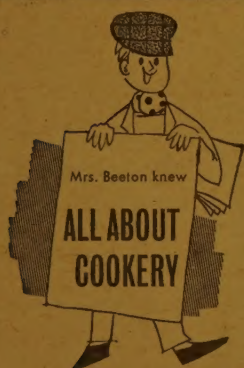
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